

New York
Dec. 22, 1928

MUSICAL AMERICA

Volume 48
Number 36

Brahms—a Portrait in New Colors

Wherein Samuel Thewman, Officially Stage Director
and Producer at the Metropolitan, Reveals Himself
as the Boswell of the Master

By R. H. Wollstein

FOR nine years Samuel Thewman has remained close within the fastnesses of the Metropolitan Opera House, as a "member of the organization, quite according to how the notions or personal stories have been swallowed up in his official title of Stage Director and Producer. And this season, quite by chance, as though it were one of those casual things that you might either mention or not mention, quite according to how the notion struck you, Mr. Thewman let slip that for three years, he had been the secretary, friend, and close personal associate of Johannes Brahms. Truly, the Public suspected not who it is that directs its opera!

Mr. Thewman is a dynamic person, of compelling energies, and he blends in excellent proportions the geniality of a son of Vienna, and the rock-bottom thoroughness of the German. He was born in Vienna and educated there, first in the Hochschule, and later in the Conservatorium. Here it was

that he won two important first prizes, one for violin-playing and one for composition. In an open competition, towards the close of his student years, he was awarded first prize for his songs, by no less a judge than Brahms himself. Then there followed the three years of secretaryship in the Wiener Tonkünstlerverein, that must certainly raise Mr. Thewman above the ordinary run of mortals. After them, he became first viola player in the Vienna Opera whence he was called as conductor first to Troppau, in Silesia, then to the great Stadttheater in Hamburg, and finally to Prague where, to his duties as conductor, he added those of stage director as well.

While in Prague, a nervous affection of the shoulder made violin playing and even conducting extremely difficult for him; and gradually he came to assume more and more of the burden of stage direction, until he found himself possessed of considerable reputation in this calling that was not his own calling at all. Thewman remained in Prague until 1920, when the Metropolitan bespoke his services, and has retained them since. An opera of his, Klein Hannes, of which he wrote both libretto and score, was produced at Troppau, and four years ago, Artur Bodanzky presented Thewman's cantata for soli, orchestra and chorus, in one of the concerts of the Friends of Music. And that is the background of the man who appears in smallish type on the opera programs. His "Brahms years" are, of course, the richest ones, and Mr. Thewman warmed up to the business of recounting them.

"MY first meeting with Johannes Brahms was a matter of awed delight," says Mr. Thewman, "even though it didn't turn out over auspiciously. It must have been about 1890, when I was quite a young boy, and student of composition in Vienna, under Anton

Bruckner. Bruckner, of course, had an admiration for Brahms that amounted to idolatry, and he kept promising us that one day he would get the Master to come and visit our class. Well, he did. The Master came. We saw enter the room a man of small stature, powerfully built, with very broad shoulders and an inclination to corpulence. His coloring was ruddy, and he wore his blond beard very long. His bushy eyebrows formed a thatch for his sparkling sailor-blue eyes, and his blond hair was brushed straight back, falling to his shoulders in mane. That, we told ourselves was Brahms!

"He was properly introduced to the class, and then he went around among us, taking up what work we had before us, looking it over and, here and there, offering some comment. He came to my desk at last. I remember trembling so that I wondered he didn't hear me beating time on the seat! I was working on an adagio for a string quartet. Brahms took it up, glanced at it in what seemed to me the most perfunctory manner in the world—as a child would glance at pictures in a book, always hurrying on to the next—and put it back, saying: 'Young man, I'm sure you'll write better music than this in your life.' That the floor didn't open to engulf me was due to no lack of wishing on my part.

"Brahms lived in Vienna at that time, and it so happened that only a few days after the class-room episode, I met him in the street. To my joy and amazement, he remembered me—not alone that, he spoke to me as though I were a regulation, full-fledged musician, and walked along the street with me, putting his hand on my shoulder here and there as we walked, to emphasize some point. At last he told me he would be glad to see some more of my work.

"But, Master, I stammered, 'I have very little that is really finished.' That is well, my boy,' he returned, 'we never really finish our things.' The simplicity of that 'we,' binding an undeveloped little student and himself in unending service to the cause that was sacred



"What a clever judge I am." . . .
A silhouette of Brahms by W.
Bithorn, from the Art Edition of
F. A. Ackerman, Munich.

to him, is the best description one could possibly have of the man that was Brahms.

"HE invited me to his house in the Karlsplatz, and gave me coffee, and looked at my work. I remember bringing him a string quartet, a symphony for full orchestra, and some songs. Quite naturally, I showed him first the song I liked best; but he told me, in no measured terms, that it was not good! 'Because,' he pointed out, 'the left hand rushes up and down the keyboard and the right hand plays steadily on in one place. No balance there!' The quartet, though, interested him; he praised me for showing a knowledge of the use of strings, and asked me whether I played the violin. I told him I had played in concerts since I was eight. 'Good,' he commented, 'then you hold in your hands the best means of preparing yourself for your career. What the musician needs is not so much theory, but more practice.' He advised me then to begin with the smallest post in an orchestra, and to work my way up gradually to that of conductor. Practice, he repeated again and again, in actually bring one of the orchestral body, and learning its problems at first hand, is the best training a conductor can get. After that memorable evening I didn't see Brahms again for six years.

"By that time, he had become presi-
(Continued on page 28)



The Master gives pennies to a beggar. From a silhouette by W. Bithorn, from the Art Edition of F. A. Ackerman, Munich

BREVITIES OF THE WEEK

Dame Rumor Tells the Truth—The Great American Lampooner Makes Whales of the Conductors—All Sad Young Men May Dry Their Tears

Honoring Bloch

(by Telegraph to Musical America)

SAN FRANCISCO, Dec. 17.—Five hundred persons gathered at a banquet in the Palace Hotel tonight to honor Ernest Bloch, composer of 'America.' The event was planned by a citizens committee headed by Frederick J. Koster, in recognition of Mr. Bloch's great achievement—his epic rhapsody America.

Mr. Koster gave the address of welcome. Other speakers were Will C. Wood, representing Governor Young of California, Mayor James Rolph, Jr., representing the city of San Francisco, Alfred Hertz, conductor of the San Francisco Orchestra, who traced the story of MUSICAL AMERICA's contest, the judge's decision, and the general outline of the composition.

Dr. Aurelia Reinhardt, president of Mills College, substituted for Charles Erskine Scott Wood, who was unable to speak because of illness. Ernest Bloch responded in a semi-humorous manner adopted to hide the intense emotion he was feeling. Describing himself as the son of an optimistic mother and pessimistic father and narrating bits of personal history, Mr. Bloch asserted that America could not have been written except in San Francisco; that he wrote it out of the fullness of his heart and hoped we would like it.

Bloch compositions were played by the Abas String Quartet; Robert Pollak, violinist, accompanied by Ada Clement, and by Carl Friedberg, pianist.

MARJORY M. FISHER.

Honegger En Route

Honegger is due to arrive in America on the France on Dec. 26. His American tour is to start in Boston, where he will conduct the Symphony Orchestra.

Huberman in Paris

At a recent concert of the Orchestra Symphonique de Paris, Bronislaw Huberman played three concertos representing Mozart, Szymanowski and Brahms. The Courier Musical notes that he refused to play any encores! Another concert of the same orchestra was devoted to the works of Stravinsky, and conducted by the composer. The program included a Symphony in E flat, Opus 1.

Schubert in Politics

At the celebration of the Schubert Centenary in Vienna, the burgomaster appealed to all political parties to remember their common heritage and bury the hatchet. "One could not help wondering," writes A. H. Fox-Strangways in the London Observer, "in what other country such appeal would have been made in the memory of a musician, and in whose name it could have been made; in Vienna it seemed natural and even expected."

Matinees Are Free

The Opera House of Königsberg, in East Prussia, gives one free matinee a week, to foster the popularity of modern compositions. Hindemith's Cardillac was the first work to be presented in the series.

Two operas by Franz Schubert, Die Weiberverschwörung and Der Treue Soldat, are scheduled for performance in thirty German opera houses this season, in version by Fritz Busch.

Leaves Vienna Opera

The resignation of Franz Schalk, director of the Vienna State Opera, is announced.

Until 1900 Schalk acted as conductor of the Berlin Opera, from which he was called to the Vienna Opera as first conductor in the time of Mahler, Weingartner, and Gregor. In the troublesome days of November, 1918, almost immediately after the collapse of the Dual Monarchy, he was appointed director. In the following year Dr. Richard Strauss became co-director, but later on a conflict arose between the two, and in 1924 Strauss resigned. Schalk wished to resign two years later, but his resignation was not accepted. In view of the Government's reported intention, however, to place Furtwängler at the head of the State Opera, the resignation has now been accepted, and he will not manage the Opera after July next.



LUCEZIA BORI, since her first appearance at the Metropolitan Opera this season in a benefit performance of La Traviata, a gala event witnessed by Spanish royalty, has sung in Waterbury, Conn.; and has appeared at the third Biltmore musicale, and in Washington and Brooklyn. On Dec. 27 she will sing at the Bagby morning musicale, New York, and then her time will be taken up at the Metropolitan.

New Hall Advances

MILWAUKEE, Dec. 19.—The movement for a Deutsches Haus, reported in a recent issue of MUSICAL AMERICA, advanced when more than 100 business leaders met at the German Press Club and decided to form a Deutscher Club as a parent organization for building a center of German culture, at a cost of \$1,000,000. The club will be built within one year. Music will be one of the leading fine arts to be promoted in the new quarters.

The club is expected to dissolve as soon as the building is erected. Officers of the Deutscher Club will be named on Jan. 6. The movement will assume a state wide character as contributors are to be solicited from every county in the state. Contributions are already flowing in from Green Bay and other cities in Wisconsin.

Paul Knauer presided at the meeting and continues as temporary chairman. Bert Weissflug is temporary secretary and Isador Senftenberg the treasurer. C. O. S.

Sonneck's \$5,000 Bequest

WASHINGTON, Dec. 19.—Announcement is made that the will of the late Oscar G. T. Sonneck, formerly chief of the music division of the Library of Congress, provides a bequest of \$5,000 to the library for the purpose of purchasing an original manuscript of either Mozart, Haydn, Bach, Beethoven or Handel. It is understood that, after several other bequests, the residue of the estate of \$60,000 after the deaths of Mr. Sonneck's mother and widow is to go to the Library of Congress and several musical institutions.

A. T. M.

Oh, Poor Conductors!

A revolutionary suggestion was made recently by H. L. Mencken that "orchestra conductors should be kept out of sight, if, when and as they are employed at all."

Characterizing many conductors as "simply third-rate actors," the sage of Baltimore expressed the hope that the American Symphonic Ensemble would "put an end to what has become a public nuisance."

"It seems to me that the importance of the conductor has been vastly exaggerated in New York," Mencken said, recalling that years ago he had advocated a conductorless orchestra. "That he may serve a useful function as a drill master is obvious to every one, but what he should be converted into a star, with the orchestra as nothing more than a background to him, is plainly absurd."

"Many of the conductors who have cavorted in New York during the past dozen years have been simply third-rate actors. More than once I have seen what might have been an excellent performance spoiled by their clowning."

"I believe conductors should be kept out of sight, if, when and as they are employed at all. I sincerely hope that the conductorless orchestra experiment of the American Symphonic Ensemble will put an end to what has become a public nuisance."

Featuring Young Men

Aaron Copland and Roger Sessions have joined forces again for a series of concerts "designed to meet the interests of the younger generation of American composers."

At the first concert of the series, in the Little Theatre, New York, Dec. 30, the program will include the Sonatina for piano of Lopatinoff, Paragraphs for two violins and 'cello by Henry Cowell, and a Sonata for piano by Bernard Wagenaar. Marc Blitzstein will contribute four songs for baritone and piano, and George Antheil his second string quartet.

For the second concert of the series, on Feb. 24, the program will be chosen from works by Conrad Beck, young Swiss composer; Carlos Chavez, Aaron Copland, Vladimir Dukelsky, Herbert Elwell, Roy Harris and Virgil Thomson. The final concert will take place in April.

And Now Leipzig

Leipzig is the latest city to announce the formation of a conductorless orchestra. When the orchestra appeared in Berlin it was greeted with critical accolades that augur well for its future.

Since 1925 the sales of sheet music have increased ten per cent to a total value of more than \$15,000,000 according to the United States Census Bureau.

FOOTBALL PRECEDED BY GLEE CLUBS' CONCERT

NEW HAVEN, CONN., Dec. 19.—The Harvard University Musical Clubs and the Yale Glee Club gave a joint concert in Woolsey Hall preceeding the annual football game between the two universities. A. T.

Sard Writes About Gastein Symphony

To the Editor of MUSICAL AMERICA: My good friend Peyser is the Stendhal of musical researchers. Without sacrificing one jot of accuracy, he has breathed the life of narrative into the sterile disputes anent Schubert's missing symphony. His article in your issue of Dec. 15 is masterly and you are to be congratulated on giving it the place of honor.

Peyser disagrees not only with Grove (which is credit to his acumen) but he disagrees with Otto Erich Deutsch, whose infallible scholarship has aroused uneasiness in critical quarters—an uneasiness marked by the recent rush of critics to psychoanalytic devices! Is Deutsch finally to be found fallible?

The young professor wrote me from Vienna, under date of Jan. 3, 1928, a letter from which I beg to quote: "An der Entstehung und dem Verlust des Werkes kann nun nicht mer gezweifelt werden." Which means, roughly translated, that as to the existence and loss of the symphony there is no longer room for doubt.

The letter has an interesting story back of it. A year ago the Columbia Phonograph Company asked the Society of the Friends of Music in Vienna to sponsor a world search for the Gastein Symphony, and to pass on the authenticity of any clues. The Society declined to sponsor the search, on the ground that the proof for the existence of the symphony was lacking. We then turned to Professor Deutsch as the greatest living Schubert documenter, and he forthwith repaired to the Gesellschaft in Vienna with a bundle of proofs. As a result the Society withdrew its objections and consented to serve as trustee of the money and arbitrator of any scores submitted.

Even should the Budapest clue turn out to be a Hary Janos fantasy, the search will go and the Columbia prize of one thousand dollars is still intact, although efforts have been made to draw advance slices by offers of "promising and confidential information." There are still many Schubert manuscripts to be accounted for and since, according to Einstein, space is curved, one may find the missing members of the "Satz" quartet while looking for the Gastein Symphony.

Very truly yours,

FREDERICK N. SARD.

New York, Dec. 15, 1928.

Audience Sees Records Made

At a recent gala concert given by the Paris representatives of the Columbia Phonograph Company, with the assistance of the orchestra of the Conservatoire, a record was made in the presence of the audience and a film was shown depicting the processes of phonograph manufacture and recording. Records made in the Paris Opera, the Bayreuth Wagner Theatre and the home of the octogenarian Francis Plante were played for the first time.

Mascagni has finished a new opera, The Anonymous Poet, on libretto by Fausto Martini.

Memorial to Foster

A \$500,000 shrine is to be erected in Pittsburgh dedicated to the memory of Stephen Foster, according to an announcement by the Board of Governors of the Tuesday Musical Club of that city.

JAZZBO ON MONTPARNASSE

By Irving Weil

An American in Paris Imposes Broadway on the Gallic Scene

ALTHOUGH jazz long ago invaded Paris, converting even the Boulevard St. Germain to the unholy of its holies and quite persuading the French that Adolphe Sax should really be their national hero, Paris in turn has never invaded jazz. Paris has twiddled with it on its own account and has produced some startlingly variants, but that isn't what we have in mind. We mean that the American jazzists who have come under the spell of the City of Light bring their jazz back home with them just as it was. The seduction of the Gallic scene hasn't meant anything to them.

Perhaps it seems far-fetched to suppose that it might, Broadway being, as it so completely is, Broadway. But, then, the jazzists frankly have no pretensions toward symphonic music and that may hold some peculiar explanation of the matter. One is inclined to think so, if for no other reason than George Gershwin. For Mr. Gershwin is one of the jazzists who isn't content with jazz and, either directly or indirectly, has made his way into the symphonic orchestra three times in the last five years. His latest adventure (to get to the point) is immediately traceable to his stay in Paris last summer and, in more than one way, Paris leaves its trace within it.

There is, for example, very considerably more of Paris in it than merely its title—an American in Paris. The Philharmonic Orchestra, under Walter Damrosch's direction, played this newest Gershwin opus last week and one realised immediately that something had bubbled up in Gershwin of a sort that had never bubbled up in him before. Paris didn't affect this music of his atmospherically; it didn't make an American Debussy or Ravel of him over night. But it evidently did affect him mentally, for it put him in the frame of mind, finally, of regarding the symphonic band without too much seriousness and quite without awe. Whereupon he wrote a light-hearted, gay and effervescent piece.

The jazz idiom, indeed, plays a large part in An American in Paris; and it nowhere tries to be what it isn't. Taking it, therefore, for what it is, one got much highly pleasant, if somewhat broad amusement out of it. And if one stopped to look it soberly in the eye for a moment, one could readily see that it was the most finished and the most skillful work that Mr. Gershwin had yet done for the symphonic band.

It is, of course, program music. It isn't too greatly so to be crippled by the actual tale it tells, for the tale is of such general significance that the music can stand up straight under it. But a bustling little story does move with the music and, speaking at least for ourselves, we shouldn't have relished the one nearly so much as we did, if there hadn't been the other behind it.

It is difficult to resist cribbing from Mr. Deems Taylor's program notes about An American in Paris because they are not only in his most inveigling style but they also give such an excellent notion of what the thing is all about. However, they are unfortunately not a cribber's happy hunting ground, for they have a certain all-or-nothing quality that is forbidding to the paragraph-hunter. And to quote the whole of them is prohibitive.

SO, limping along by ourself, we shall be content with some very



George Gershwin, whose jazz idiom has made the symphony its own.

brief descriptive mumbling to the effect that Mr. Gershwin had in mind a pretty fair sample of what an American—a Broadway American—might do with himself for a day (but not a night) in Paris. Naturally, you get very much less of Paris than you do of the American. A couple of pairs of Paris taxi horns in the instrumentation and a couple of snatches of Paris cabaret dance-songs remind you severally, perhaps, of the Rond Point of the Champs Elysees and the Boulevard Montparnasse toward aperatif time; but beyond that there is little or no

reflection of Paris except as it stimulated (an unfortunate word, but we don't mean it that way)—stimulated Mr. Gershwin to ebullient spirits. (You can tell we didn't mean anything illegal or we should have put it the other way round).

The music starts off with a couple of themes indicating that the American is off for a walk after leaving his hotel and one of these themes is a particularly happy bit of invention in its brisk rhythm. The American walks until he gets tired and then, of course, sits down. There is, however, only one



The Flonzaley Quartet, in its twenty-fifth, and last, year of existence.

And the Legacy of the Flonzaleys Imposes Upon It Something Latin

kind of place in Paris where an American—at any rate, a Broadway American—is ever impelled to sit down and that, after the middle of May, is on what is ironically known as a terrace outside a cafe. After the American has had the proper sort of refreshment—and enough of it—he gets homesick; why, the lord only knows, for he has difficulty of sorts getting that kind of refreshment at home.

Perhaps the best explanation lies in the fact that this gives a chance to Mr. Gershwin to turn the orchestra loose on a piece of typical "blues". That accomplished, American No. 1 meets American No. 2 and now a Charleston indicates the swift change of mood. In the end both Americans get Paris and the U. S. A. jolly well mixed and the coda makes it pretty plain that there is likely to be a somewhat wild night on Montmartre for the unwritten epilogue.

Mr. Gershwin's music gets all this to you in a deft and deceptively simple fashion—for it holds more careful elimination of unessentials than appears. It is also notably without the somewhat scared pretentiousness of his piano concerto or even of his Rhapsody in Blue. The scoring, indeed, is immensely more assured and effective than in the concerto. The detail of the taxi horns, for example, is ingeniously handled, so that they remain taxi horns and nonetheless are really orchestrated. The "blues" and the Charleston are also adroitly worked into the general scheme, for whilst they are Whitemanesque enough to sound as they should, they also belong to the symphonic orchestra.

Mr. Damrosch and the men of the Philharmonic played the piece with what one may call neat gusto, which is just about the kind of treatment it needs. The veteran conductor, who has been a kind of symphonic godfather to Mr. Gershwin, seemed to be enjoying himself over the music and the Philharmonic appeared to take to its jazz as though they lived on it.

Mr. Damrosch, indeed, did enormously better by an American in Paris than he did by the Belgian of St. Sulpice, for the Franck symphony, which began the evening, was anything but Mr. Damrosch at his best. This was strange, in a way, too, for he has also been godfather to the symphony here in New York. But this time he over-dramatized it so that he nearly broke its back. The rest of the concert was concerned with Lekeu's beautiful but somewhat lengthy adagio for strings, beautifully played, and the finale from Wagner's The Valkyrs.

AS all musical New York knows by now, this is the twenty-fifth year of the existence of the Flonzaley Quartet and it will likewise be the last, for in the spring the Quartet will disband. It may not be inappropriate therefore to try to put one's finger on the specific and essential thing these artists have done for chamber music hereabouts.

One may dismiss, with the assumption of the most magnificent gesture possible, their single-minded, single-purposed and indeed superb performances of whatever music they have had in hand. One may also dismiss, this time with as grateful a gesture as possible, their continuous interest in and championship of contemporary creative efforts for the string quartet. These are both things that have made their

(Continued on page 34)

ORCHESTRAL MASTER WORKS—by

A Weekly Series of Program Notes by the Music Critic of the
New York Herald-Tribune and Program-Annotator of the New
York Philharmonic-Symphony and Philadelphia Orchestras

Lawrence
Gilman

WHEN this symphony was written, the United States had not elected its first president. It was the year in which Philadelphia was stirred by the doings of the Constitutional Convention—the year in which for the first time (as John Adams remarked) “the thirteen clocks all struck together.” In Europe, the French Revolution was still two years off; and the “Concerts Spirituels,” for which this symphony of Haydn’s was composed, attracted audiences of the highest distinction to the Salle des Gardes in the Tuileries, where the society known as the *Concerts de la Loge Olympique* held its meetings from 1786 until the year when the fall of the Bastille disturbed the ordered elegance of Parisian days and nights. Marie Antoinette was often seen there, with others of the court, in full regalia. The orchestral players fiddled and blew in ruffles and embroidery, and wore pretty shining swords, and the lace on their cuffs often interfered with the bowing of the violinists, unless they were especially deft.

FROM all of which it will be seen that this charming and thrice-familiar symphony can scarcely be claimed by our delightful friends, the modernists—although Paris in those days liked to regard herself as preternaturally advanced: for had she not witnessed the exploit of Franklin in “bringing down the thunder from the clouds”? Had she not been present at the birth or mesmerism? Had not St. Martin published the thrillingly esoteric reveries of the *Philosophe inconnu*, which everyone was reading and excitedly discussing? And only two years before, Blanchard had sailed through the air from Dover to Calais, while de Villette, de Rozier and d’Arlande had gone heavenward in a fire-balloon; so that it seemed as if the mileage to be got out of the tireless human mind was something not to be guessed at.

Yet the remorseless chronology of musical history tells us that this one of Haydn’s Vallombrosan symphonies is old—one hundred and forty-one years old. It was composed in 1787, and is number seven of the dozen which Haydn was commissioned to write for the *Concerts de la Loge Olympique*. It is the first one of the second set written for Paris.

THIS symphony is, therefore, one year older than the three great ones of Mozart—the E-flat, G minor, and C major of 1788. Haydn himself was fifty-five when he wrote it; his contemporary Mozart was thirty-one; and the first performance of the first symphony of Beethoven was not to occur for thirteen years. Thus we may not unjustly view this symphony as one scarcely in the freshman class. Yet so wayward and incalculable a thing is the musical imagination, that it is possible to find in this score—though it is now not far from a century and a half old—passages that are astonishing in their modernity, a modernity that, if it is not quite Schönbergian, has at least a Wagnerian hue. Consider, for example, that charming passage in the first movement from which the face of Eva Pogner looks out with sweet archness—many years before Wagner dreamed her into being in the linden-scented streets of Nuremberg; although in the symphony she has less of tremulous anxiety because of the cheerier pace of Haydn’s Allegro. But set this

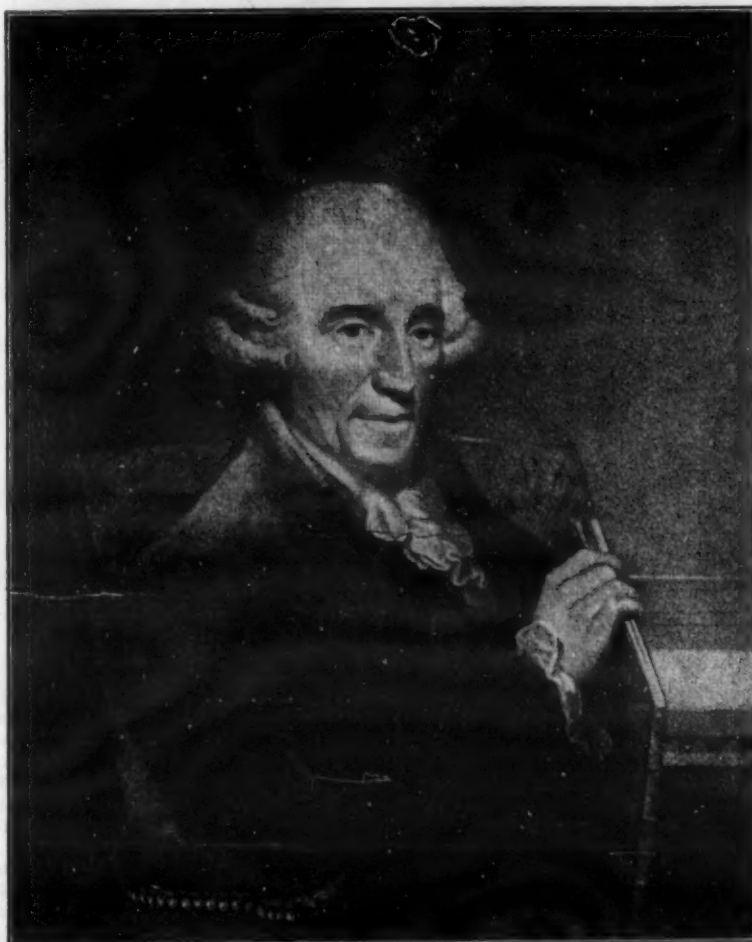
Symphony in G Major

(B. & H. No. 13) Josef Haydn
(Born at Rohrau, Lower Austria, March 31, 1732;
died at Vienna, May 13, 1809)

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surprising passage beside Wagner’s (composed eighty years later), and note that Haydn’s harmony in this passage is even more “modern” than Wagner’s. The comparison is with the form assumed by Eva’s “Anxiety” motive (so-called) in the form given to it five bars

symphony (composed, as we have noted, a year after this one of Haydn’s), the inexhaustible, unpredictable Wolfgang used a chord which, when Wagner employed it long after in *Parsifal*, sounded heretical even then, and is still full of poignant expressiveness. It is the won-



From a Portrait by L. Haydn (1792) in the Royal Library of Vienna.

Josef Haydn, “daringly futuristic . . . employs the minor ninth.”

after its first appearance in the Fourth Scene of Act Three of *Die Meistersinger*, where it accompanies Eva’s words to Sachs: “. . . wer sieht dann, wo’s mir beschwerlich. . . .” Haydn’s anticipation of it is almost identical in melodic and rhythmic contour and in harmonization; but this amusing detail should be remarked: the fifth note of Wagner’s melodic pattern is harmonized with a simple major triad (used in that place, of course, because it was just what he wanted there). But the daringly futuristic Haydn employs for the harmonic color of the corresponding note of his melody a chord of the “minor ninth”; and when it is remembered that minor-ninths in Haydn’s day (though he and his predecessors had used them confidently) were more or less under surveillance by the plainclothes men of the academic tradition, the intrepidity of the dare-devil Haydn will be better appreciated. It may be remembered that his confrère Mozart was even bolder, for in his G minor

derful dissonance, twice heard, at the end of the Good Friday music, just before the bells give warning that the scenery is about to move. In Mozart’s symphony it is heard (of course in much faster tempo and with far less emotional stress) near the end of the development section in the first movement.

HAYDN has been too long the butt of many who still perversely choose to think of him as good “Papa Haydn,” the cheery, rather naïve chap who did his bit to help along the education of the Heavenly Maid, but who cannot speak very urgently or pointedly to the taste of the twentieth century. To be sure, we are very fine fellows in these days (as Stevenson remarked), with our marvelously eloquent and subtle art of music-making; and the G major Symphony of Haydn is not intimate and vivid to our imaginative world as is the C minor of Brahms, or the symphony

of César Franck, or *L’Après-midi d’un faune*, or *Petroushka*, or any of the other masterpieces that speak the tonal language of our time.

Yet Haydn was far more than the simple-minded prank-player of the “Surprise” Symphony, or the innocent pictorialist of the *Creation*, or the abstract Historic Figure whom we patronize. So shrewd a critic as Berlioz could say of Haydn’s music that “it belongs to the kind of naively good and gay music that recalls the innocent joys of the fire side and the *pot-au-feu*. It goes and comes, never brusquely; noiselessly, in morning *négligée*, clean and comfortable; at 9 o’clock it puts on a clean nightcap, says a prayer, and sleeps in the peace of the Lord.”

Berlioz should have been ashamed of himself after he wrote that, for it is unforgivably misleading and unjust. The Haydn of the nightcap and the cheerful *pot-au-feu* existed, of course; but there was another Haydn—the fine, essential, sensitive, memorable Haydn; and Berlioz should not have overlooked him.

Indeed, one might remark, if one were in a properly malicious mood, that although Haydn has been dead a good deal longer than Berlioz, not everyone would agree that the musical substance of the *Symphonie fantastique* transcends in salience of invention and distinction of style the music of that amiable bourgeois whom Berlioz so gaily tucked away in his feather bed. It is difficult to turn Haydn into an inconsequential musicmaker, even if one looks down on him from the altitude of Berlioz’s storm-wreathed brow and heaven-sweeping locks. “This simple and gentle man, working honestly and without suspicion of the contribution he was to make to the future of his art”—as Mr. W. J. Henderson felicitously described him in an anniversary tribute—had a supply of musical ideas under his periwig that should have made the strutting tonal barnstormer of the Fantastic Symphony think twice before he sneered at him. For Haydn reminds one of what Mr. Paderewski observed of his native land at a certain session of the Council of the League of Nations: “Poland,” he said, “may be too small for a great state, but she is much too great for a small state.”

Oberhoffer Conducts Waltz Program

ST. LOUIS, DEC. 18.—For the Detroit Symphony Orchestra’s “pop” concert on a recent Sunday, Ernie Oberhoffer presented a waltz program, as follows: Invitation to the Waltz, Weber-Weingartner; Waltz from Symphony No. 5, Tchaikovsky; Dance of the Sylphs from The Damnation of Faust, Berlioz; Valse d’Amour, from the Ballet Suite, Reger (first performance in St. Louis); Tales from the Vienna Woods, Strauss; Valse lente from Sylvia, Delibes; Valse triste, Sibelius; Waltz from Suite, No. 2 from strings, Volkman (first performance in St. Louis); La Valse, Ravel. The soloist was Grace Terhune, soprano, a pupil of Margaret Chapman Byers, who sang the Waltz from Romeo and Juliet and the Ballatella from Pagliacci. S. L. C.

Yehudi Comes Riding Out of the West



Yehudi Menuhin, for whom Ernest Bloch has made a special arrangement of the *Abodah*.

THE promised return, after a year's uninterrupted study, of Yehudi Menuhin, the violin genius who just a year ago electrified musical New York, is about to take place. On the evening of Dec. 27 and the afternoon of Dec. 28, the soloist with the Philharmonic-Symphony Orchestra, in the Tchaikovsky Concerto, will be this eleven-year-old lad, who, we hope, will have lost none of the traits which, aside from his miraculous playing made such an impression last season.

The best opportunity to note the new developments will be on the occasion of his appearance alone in recital, Sunday evening, Jan. 6, when his program will include the Vivaldi Concerto in G minor, Op. 4, arranged by Sam Franko and dedicated to Yehudi; the Brahms Sonata in D minor, Op. 108; the Saint-Saëns Concerto in B minor, Op. 61; Ernest Bloch's Nigun, from Baal Shem; Samazeuilh's Chant d'Espagne; and Paganini's I Palpiti.

Of added interest will be one of the encores, which is explained in a letter written by the composer, Ernest Bloch, to Mr. and Mrs. Menuhin. "I prepared a surprise for Yehudi; don't tell him. For years I have wanted to arrange the beautiful *Abodah* (God's Worship, a Hebrew melody), but always I have waited. Now I know why—it will be done for him." This was following a visit with the Menuhins, to which he referred. *Abodah* is now completed and ready for performance.

Since his last appearance in Carnegie Hall on Dec. 12, 1927, Yehudi Menuhin has not, until now, been before the public, save at his homecoming concerts in San Francisco, with the Symphony and in recital last January and February. One other professional experience was allowed Yehudi during these ten months and that was the making of four Victor records, which was accomplished in two and a half hours in the Oakland laboratory of the Victor Talking Machine Co. The records are: *Allegro*, by Fiocco; *La Capricciosa*, by Ries; *La Romanesca*, a 16th-Century melody; *Sierra Morena*, a *Serenata Andaluza*, by Monasterio.

WHILE yet on the train homeward bound from New York, plans for a year of study, growth and recreation for the three Menuhin children were mapped out.

A staff of eight teachers, each one a specialist in his or her own subject, was engaged to instruct the children in their own home. There was, of course, the one violin master, Mr. Louis Persinger, for Yehudi; one harmony teacher, Mr. J. Paterson, for Yehudi; two piano teachers for the two girls, though lately but one, Mr. Lev Shorr; two French teachers, the sisters Codchoux; one

English teacher from the University of California, Mr. Arnold Perstein, for Yehudi; one English teacher, Mrs. Perstein, for the girls; and one teacher, Mr. Sollinger, of Stamford University, for German, the children's fourth language. In addition, arithmetic and history were taught by Mr. Menuhin himself, who has been an instructor in the schools of San Francisco.

The astounding list of works new to Yehudi which were studied with Mr. Louis Persinger during 1928 embraces: the Vivaldi Concertos in C major and G minor; the Mozart Concertos in G major and D major and the Concertante for 2 violins; the Vieuxtemps Rondino and Concertos in A major and E major; the Wieniawski Concerto in F sharp minor and the Faust Fantasy; the Brahms Sonatas in A major and D minor; Paganini's *La Clochette*, *I Palpiti*, and *Witches' Dance*; Joachim's Concerto in the Hungarian style; Sinding's Concerto in A major; Boccherini's Concerto in D major; Goldmark's Concerto; Bruch's Concerto in D minor; Glazounow's Concerto; Beethoven's Kreutzer Sonata; Nardini's Sonata in D major; Vitali's Chaconne; Moor's Suite for 2 violins; Dohnanyi's *Ruralia Hungarica*; Ries' Suite, Op. 34; the Saint-Saëns-Ysaye Caprice; various further pieces by Smetana, Glinka, Beethoven, Sarasate, Händel, Mozowski, Ries, Saenger, Bass, Svendsen, Balogh, Fauré, d'Ambrosio, Tenaglia, Pierné, Hubay, Popper, Samazeuilh, Pugnani, Lotto, Senaillé, Schumann nad Tartini; and also studies by Petri, Ondricek, Paganini and a special study of the latter's *Moto Perpetuo* in octaves.

"DURING the year 1928," according to his harmony teacher, Mr. Paterson, "Yehudi has made the acquaintance of strict counterpoint in the various species, with particular attention to the first species for two voices. 'Imitation' interests him especially, and his acute ear is ever on the alert for anything in the way of canon. He has made a careful analysis of the Beethoven Violin Concerto, first movement, has undergone a thorough review of the elements of harmony, and has made a detailed study of accompaniments.

"Orchestration has interested him profoundly ever since his first appearance with the San Francisco Symphony Orchestra in 1925. He knew every instrument by ear, if not by name, at that time. This year he has mastered the *raison d'être* of the 'transposing instruments,' clarinets, trumpets, horns, etc., and their various clefs.

"With his faculty of 'absolute pitch' combined with a fine instinct for, as well as knowledge of, the 'spelling' of chords, harmonic analysis is usually easy for him, so that any new chord-

Our Young Lochinvar, Having Made

San Francisco His Own, Sets

Out for New Conquests

By Dorothy Crowthers

combination is quickly catalogued for future reference. He knows whether a given theme is harmonized according to the church modes or according to the standard major or minor modes.

"As an interesting, though perhaps not altogether necessary, part of his theoretical studies he has been shown why the Pythagorean intonation of perfect fourths and fifths, with the resultant 'minor semitone' as diatonic is preferred by practically all the artists to the so-called 'just intonation' of the acousticians, where the 'minor semitone' is chromatic."

His study of English has included literary criticism, analysis of works of the representative nineteenth cen-

grammatical exercises and literature. "Yehudi speaks the language with fluency and a pure accent," says his teacher. "We read 'Les Femmes Savantes,' 'Le Misanthrope,' 'Le Malade Imaginaire.' He knows the 'Precieuses' of Moliere and can quote lines of some of this great author's comedies. Racine followed, then Corneille, La Bruyere, La Fontaine, Voltaire, and various poems. Also Rostand's *Chantecler* and *Cyrano* which he adored."

Practice, study, reading and recreation were carefully apportioned to balance one another, and never to interfere with the physical development of the children. The noon hours from 12:30 to 3 P. M., every single day, and Sunday all day, all through the year, were entirely given to the out-of-doors, hiking and hand-ball and tennis playing, or motoring. All symphonic concerts and recitals of first class artists given in the afternoon were attended by the entire family; evening concerts of value by Yehudi and the parents alone.

The best phonographic recordings of Beethoven's symphonies and sonatas, Schubert's, Dvorak's, Liszt's, Brahms' and Mozart's; hundreds of single classical works as recorded by Rachmaninoff, Cortot, Kreisler, Heifetz and others were heard during breakfast and supper. "The worst punishment we can invent for our children," tells the father, "is to say, 'This morning we shall have breakfast without Beethoven's ninth symphony as we should have had today.' The noon meal is kept for family round-table talk.

During the months of June, July, August, September, week-end trips into different parts of the State were the rule, spending Friday, Saturday and Sunday out in the open.

All business talk, interviews and correspondence about Yehudi's next year's affairs, inquiries and correspondences from all the corners of the earth, had to be carried on outside of the home, or at night when the children were fast asleep.

DURING these ten months, at least a hundred offers came to the Menuhins for appearances of Yehudi, many of them from the most important musical organizations in the world: the St. Cecilia Academy of Rome, the Philharmonic Orchestras of Berlin, Paris, Stockholm, Madrid, the courts of many countries, and practically every big city of the United States. Of all these spontaneous requests, only about ten engagements were accepted here and abroad for Yehudi's first tour. For or five others have been selected as a nucleus for the 1930 season and the others have been indefinitely postponed. It is rumored that Evans and Salter of New York, Yehudi's managers, have to refuse offers for this year amounting to as much as \$200,000, on account of the wish of the boy's parents not to professionalize him at too early an age. One of the most unusual communications was written in ink, red as the

(Continued on page 23)



The young violinist as he will appear in Carnegie Hall Jan. 6.

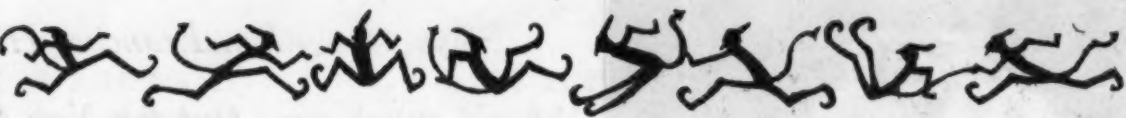
tury and contemporary novelists, essayists and poets; exercises in vocabulary building; reading aloud for diction; and practice in writing. A reading program is being arranged for his tour.

French hours were divided between



MEPHISTO'S MUSINGS

In Which It Is Shown That the Country Is Becoming Civilized and an Orchestra Is as Sacred as a Toothbrush—And Something About This Merry, Merry Christmas



DEAR Musical America:

I was glad to have news of your editor last week even from a point so far west as Cleveland. Certainly so important an occasion as the Cleveland Orchestra's tenth birthday celebration rated a distinguished guest of honor and Mr. Taylor answered the call bravely. He approves, wholeheartedly it seems, of the ten-year-old and of the way it has been raised. Since I do myself, I hope he won't mind on opening your magazine next week to find quoted some of the succinct sayings he made at the birthday banquet:

"There are now forty-nine orchestras in the United States able to play a classic symphony through. The growth of orchestras in this country during the last twenty years is miraculous. Nothing like it ever took place before. It shows that this is rapidly becoming a civilized country. We're getting past the pioneer stage. We've developed an American cultural background."

"Oh, to be sure, there still is a race which says: 'Of course I'm a business man and music means nothing to me.' But more people are beginning to realize that they might as well boast in this fashion: 'Part of my brain doesn't work. Hence music means nothing to me.' It is ceasing to be such a very great mark of distinction to be a low-brow."

"I recall the stares a man once gave me when I wrote down my occupation as 'composer.' Might just as well have written 'ballet dancer.' People had the idea that music was a woman's business, like knitting. A musician and a poet had a pretty tough row to hoe."

"It's a fine thing to know that an orchestra can last ten years now not only here but all over the country. As a New Yorker I can say that there is nothing better for New York than to have great centers of musical culture scattered over the country. New York used to be the clearing house for music, which was fine except that New York is not America. There is terrific congestion there, more concerts than anyone possibly can hear. Now if orchestras will only flourish elsewhere, New York will get some sleep."

Then: "The Cleveland Orchestra is not only healthy. It is a very good orchestra. There is not one in Paris to compare with it. There are nine orchestras in America which stand superior to the orchestras of any other countries in the world, and the Cleveland Orchestra is included in that number."

And Why Companionate?

"The reasons are: Money and enthusiasm. And that they're free to play real music and are not compelled to sit and fill in the gaps in conversation in a motion picture house. And probably the principal reason is the fact that it has had one conductor for ten years. This idea that an orchestra must have a guest conductor every so often is like a series of companionate marriages. About as soon as the women begin to get used to one man, they have to start all over and learn someone else's faults."

"Many people take the naïve attitude that the conductor makes the music and that his work is being done on the platform. I know of one man who came to New York. He had one of the finest, most commanding, relentless backs in the world. Everybody sat up saying 'Now we know this is going to be pretty good. Look at that man's back.' But sometimes it's pretty terrible." (Without doubt Mr. Taylor will be glad to give small cash prizes for the three best guesses here.) He finished with the thought that "an orchestra should be as sacred as a toothbrush."

My compliments to your editor and tell him please we are agreed. I should like to add my congratulations to Conductor Sokoloff and Manager-Mrs. Hughes, both of whom have been with the orchestra since the beginning. They had eulogies a-plenty in Cleveland, I am told, with a wrist watch for each and orchids for Mrs. Hughes. There was even a birthday cake with ten candles. But New York owes its special felicitations—out of gratitude for the visits of the past few seasons.

Monogamy in Boston

LIKE the Cleveland Orchestra, the Boston Symphony seems to have no intention of trifling with a series of companionate marriages. Since the coming of Koussevitzky five years ago, it has been among the monogamous of our musical organizations and to all intents and purposes it will continue to be so. There is a new contract just drawn up, I understand, one that favors King Koussevitzky in every way. In essence, he is to remain as long as he will with a salary, my informant tells me, to "exceed all expectations." (whether his or the Boston trustees is beside the issue.) Presumably, at any rate, it elevates him to a financial class with Toscanini and Stokowski. Toscanini received approximately \$60,000 for his half season here last year. The Stokowski figures, I understand, are not far distant.

Shoppers' Guide

SUCH a strange request as I received in the morning mail. The writer asks me not to publish her letter and with reluctance I comply. But it cannot hurt, surely, to let it be known that her request was for suggestions for Christmas gifts for several well-known artists. She wants to give "something cute and not too expensive" and I am to help her. Since her list is confined to operatic personages, my suggestions seem to follow that trend. Some may be found a little vague and hard to find in the limited time but I have it on good authority that everything listed will be most acceptable:

Giulio Gatti-Casazza wants a new American opera.

Maria Jeritza—a map of California.

Giacomo Lauri-Volpi — an autographed photograph of Gigli: "To my great confrère Giacomo from Mino."

Mario Basiola—a clay reproduction of the throat of Titta Ruffo with vocal chords and breath control attached.

Giuseppe De Luca—an extra performance with extra pay.

Rosa Ponselle—a Violetta costume for Traviata.

William Gustafson — a reasonable landlord.

Giuseppe Bamboschek—a contract for the Colon.

Frances Alda—a renewal of her Metropolitan contract. Failing that, pencils.

Beniamino Gigli—more performances with Alda.

Marion Talley—another big debut.

Nina Morgana—a performance of Bohème.

Vincenzo Bellezza—a Giarini Schicchi performance with Grace Moore.

Ezio Pinza—a Gianni Schicchi performance without Grace Moore.

Mrs. Ezio Pinza—an opera to be written for basso only, without female roles and ballet.

Thomas Bull—no more tickets.

Earl Lewis—tickets, more tickets and no punched tickets.

Edward Ziegler — more economy, fewer extravagant rehearsals.

Gilly Guard and—

Frank Wenker—the assurance of no more "secret" marriages. They are tired of pasting clippings.

Antonio Scotti—a dozen of your best eggs. He loves to scramble them.

Helen Eisler—a radio debut as Kate Pinkerton, tabloid performance.

Tullio Serafin—another Siegfried.

Amelita Galli-Curci—another William Thorner.

Certain teachers I know:

William Thorner — another Rosa Ponselle.

Lazar Samoiloff — another Rosa Raisa.

P. M. Marafioti — another Grace Moore.

Certain conductors:

Arturo Toscanini—a seat in Mr. Gatti's box.

Walter Damrosch—the Philharmonic Orchestra.

Georges Zaslawsky—authentic list of potential patrons for a new Schubert Symphony Orchestra.

Pierre Monteux—a New York City driver's license.

Willem Mengelberg — autographed copy of Ein Heldenleben.

Leopold Stokowski—rare edition Old Toccatas. (Bach.)

An American at Home

I COULD not help marking the other night at the Philharmonic a theme in George Gershwin's American in Paris that was amazingly like one in Turandot. To me it was one of those really startling resemblances and I spoke of it to a Gershwin enthusiast. It seems that I was quite wrong. Mr. Gershwin never goes to the opera, although he did go to hear his friend's King's Henchman. But operas as such and so-called serious concerts are a little out of his line. He may be, as his admirers seem to feel, writing some of the most significant music of our day (whatever significant means). But he does not allow it to interfere with his pleasures which, I understand, include horseback-riding, ping-pong, cigars and English suits. The Gershwin family, incidentally, sticks very close together, George and Ira now have neighboring penthouse apartments and they just walk across the roof to visit. They have by reputation the most irregular household arrangements in New York, working all night, sleeping until afternoon, eating when they are hungry. George gives famous Sunday-night suppers with sausages and rye bread. . . . He plays the piano happily on request. . . . The new penthouse is being decorated by one of the most notorious modernists. . . . George has a silver bed. . . .

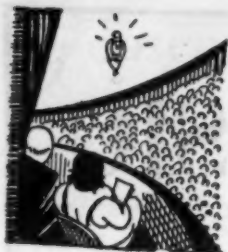
But not so.

Your

Mephisto



Exclusive snapshot of Mephisto, villainously disguised as Santa Claus, handing out bits of gossip to his artist friends.



GOTHAM'S IMPORTANT MUSIC

The Metropolitan Forces Provide an Afternoon's Entertainment at the Expense of R. Wagner—Mr. Labunski's Debut Obliterates no Memories

By William Spier

The First Walküre

BY way of making an initial genuflection of the season in the direction of the Trilogy of Wagner, the revered Metropolitan dug out the properties and personages which ornament its current survey of *Die Walküre* last Saturday afternoon. It was performed under conditions and in approval local patterns that have elicited our pained wonderment on previous occasions. Not often, however, have we been permitted to wallow in such fidgety misery as was our allotment on the occasion under discussion.

The *Walküre*, we plead, is not the most difficult opera in the world's history. Not nearly so much hinges upon the nice qualities of its performance as is the case with *Lohengrin*, for instance. Given a decent amount of directorial consideration, good but not necessarily transcendent vocal utterance, and a batonist who is reasonably interested in the matters at hand, the work will, to a considerable degree, take care of itself. It has neither the snare of transparent simplicity that betrays many an essay of *Das Rheingold* nor the aspect of cosmic heroism that must enter into *Götterdämmerung*. It is outright and straight-forward in spirit and its subtleties are only those which musicianship instinctively dictates.

It was therefore by rather a determined effort of will that those who were concerned in last week's affair, generally speaking, were able to dissipate the illusions that were ready-made for them. This was made possible in some measure by the glorious decrepitude of scenic delights which have been striving desperately to present some form of conviction these many years. The Rock of the *Walküren* as it was exposed by the lighting staff on Saturday was a pretty ungodly treat for optics which had just finished gazing upon something that the program pretended was a "Wild, Rocky Height."

OF the human beings who were involved in the proceedings, Mme. Margaret Matzenauer, the Fricka, was the principal survivor after the wreckage had been cleared away. Her effortless and vibrant delivery infused a magical touch of truth and dramatic verity that should have communicated itself to those about her. As a stage presence she was completely in the picture—she would have been had there been any picture. Miss Florence Easton won second place among the counter irritants. She has never been and it is hardly possible that she ever will be the Brünnhilde of Wagner's demand; that she should find it within her powers to sing the laughing Valkyr at all is a constant surprise. Yet, with this detail disposed of, there is much to admire in the intelligent sincerity of Miss Easton's conception. On this occasion, as always, she was dependable and alert, though earlier encounters with the role have found her more searchingly impressive.

Mme. Maria Jeritza, as Sieglinde, was the afternoon's prime offender. Not content with making an unsavory mess of some of the smoothest vocal lines that were ever written by Richard the First, she took it upon herself in

addition to make the Walsung wench one of the most forward creatures we have seen in some time. Unlike Mme. Matzenauer, this lady was in the picture for what she could get out of it. Her unabashed usurping of every possible scene through pure force of physical gesture, her flagrant labors for the benefit of the eye minded, were an anomaly of the word Artist.

The Wotan was Mr. Clarence Whitehill, rather more professionally noble and deified than usual, but a stirring figure withal. Admittedly, he was spent and demoralized in tone almost from the outset of his duties. But we long ago gave up imagining that voice and brains could find lodging in the same head; and the exceptions are few enough to bear us out. Mr. William Gustafson was an undistinguished Hunding and Mr. Rudolf Laubenthal was his customary self in the habiliments of Siegmund, though he exhibited vocal form that was superior—for him.

Mr. Bodanzky sat at the helm, drawing forth citrous sounds from a yawning orchestra that went its own sweet way untroubled by details of form, phrase, nuance, opulence or climactic effect. And still we like the *Walküre*! W. S.

Mr. Labunski's Début

RECITALS like that which animated the spirit of Mr. Wiktor Labunski in Carnegie Hall last Tuesday, December 11th, are not conducive to blithening the peripatetic listener. Such utter complacence as characterized this gentleman's introductory effort was, to be sure, rather striking as an absolute epitome of the routine. This, however, fairly completes whatever impression this deputy feels it necessary to pass along, though it is perhaps no more than just that some specifying be done.

The record requires that Mr. Labunski be identified as the son-in-law of

Mlynarski, Warsaw's First Man of Music, and the brother-in-law of Mieczyslaw Munz, compatriot pianist, who is now a resident in the land of the free. In his own right, without benefit of clergy, Mr. Labunski is a treasured faculty member at the Nashville Conservatory at which institution he has recently been awarded a year's service star.

Mr. Labunski has at his fingers' ends a decent number of good pianistic attributes; he understands very well the methods by which one's manual extremities bring forth all the right notes with due regard to their values and dynamic relation. He knows traditional tempos and the more obvious aspects of structure and form. But of the animating ignescence which makes music of these things, Mr. Labunski is as innocent as an unborn babe. The tonal viands which he invoked therefore greeted the aesthetic palate with the same irresistible seductiveness that a well chilled waffle exerts upon one's mundane appetite.

The Chromatic Fantasy and Fugue of Bach in the Busoni edition, the Waldstein Sonata of Beethoven, a Chopin group and a miscellany that included an Impromptu by the recitalist entered into the evening's business, the didactic merits of which were evidently quite sufficient for those in attendance. W. S.

'Cello and Oude

WE must assume, not having had the privilege of examining the oude, Prince Mohi-ud-din's own instrument, that it was fretted; otherwise there would remain unexplained certain essential differences in his performance on the cello and on the oude which we prefer to leave to the induction of the initiated. The Prince's recital took place in the Town Hall on Thursday evening, December 13.

Presumably the Prince played the cello to dispel any impression that he was a dilettante, an amateur interested chiefly in exotica. Or perhaps he feared monotony in a concert devoted exclusively to the oude. Whatever his motive, it cannot be denied that on the latter instrument he was distinctly more successful than on the former. He displayed, in fact, a brilliant virtuosity, both with the right hand and with his very agile left, in which he wielded an eagle quill, the instrument's traditional tongue.

The oude lacks volume rather than color, but the Prince overcomes the defect by a perfect control over the dynamics within the scope of the instrument, including a barely audible but extremely effective pianissimo, alternating at times in the manner of a harpsichord's changing manuals, with a forte rather less effective. The orientalism of the music which the Prince has written for the instrument is astonishingly like the variety we are accustomed to, from Scheherazade to the films, augmented seconds, reiterated fifths in the bass and all. It is not too impressive.

The program included, in addition to the orientalia, cello sonatas of Saint-Saens and Locatelli and various shorter pieces. The audience was socially brilliant and loudly appreciative. A.M.

(Continued on page 14)



Moriz Rosenthal, veteran pianist, who will arrive for another American tour in January. Mr. Rosenthal is at present actively engaged in European concertizing.

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Goosens Conducts Detroit Symphony

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By Helen A. G. Stephenson

DETROIT, Dec. 19.—Eugene Goosens was guest conductor of the fifth pair of Detroit Symphony Orchestra concerts given on Nov. 29 and 30. On the program were Bach's fifth Brandenburg Concerto, the eighth symphony of Beethoven, and music by Berlioz, Ravel and Rimsky-Korsakoff. Soloists in the Bach number were Ilya Schkolnik, concertmaster; Lewis Richards, at the harpsichord, and John Wummer, flutist.

Victor Kolar conducted the Detroit Symphony in concerts for school children on Nov. 20 and 21. The program was made up of compositions by Brahms, Humperdinck, Massenet, Debussy, Dvorak, Kreisler and Borodin, with the Soldier's Song by Altschuler midway in the list. After the instrumental numbers were over, the children, led by Clara Starr, supervising instructor of music in the Detroit intermediate schools, sang Brahms' The Little Dustman. They were accompanied by Gertrude Fleming, pianist, and Arthur H. J. Searle, organist. This activity is in charge of Edith Rhett.

Austria's Native Sons was the title of the program in the young people's series of the Detroit Symphony on Nov. 24, when Mr. Kolar conducted. The music played was by Mozart, Schubert and Johann Strauss.

Young Players Heard

Allan Farnham, probably the youngest member of the violin section of the Detroit Symphony Orchestra, was the soloist at the Sunday "pop" concert on Nov. 25, playing Lalo's Spanish Symphony. Other numbers on the program were Three Spanish Dances (orchestrated by Lamote de Grignon) and Franck's Symphony in D minor. Mr. Kolar conducted.

Rosa Linda, youthful pianist, was soloist at the Sunday concert, Nov. 18, given by the Detroit Symphony Orchestra, Mr. Kolar conducting. The program contained three Schubert compositions and three by Liszt. One of the latter was the Hungarian Fantasy for piano and orchestra.

Piano and soprano solos were heard on Sunday afternoon, Nov. 25, at the musicale held in the Women's City Club. Taking part were Lillian Gove Mumford, Mrs. Edwin S. Sherrill, and Laura Osborn.

Arthur A. Kuechen, chairman of the local centennial committee officially opened Detroit's Schubert Centennial at Eduard Werner's Sunday noon concert, Nov. 18, in the Michigan Theatre. Mr. Kuechen gave a brief talk. A program, including Schubert compositions, was presented by the Symphony under Mr. Werner's direction. Other compositions on the program were by Sibelius, Drigo and Rimsky-Korsakoff. Lora Hoffman, soprano, was the soloist.

Eusibio Concialdi, baritone, appeared as soloist at Eduard Werner's Sunday noon symphony concert in the Michigan Theatre on Nov. 25th. He was heard in arias from A Masked Ball and The Barber of Seville. Mr. Werner conducted a program made up of works by Weber, Liszt, Tchaikovsky, Kreisler, Grainger and Goldmark.

The Chamber Music Society of Detroit presented a program at the Detroit Institute of Arts on Sunday, Nov. 25. The artists were Federal Whittlesey, James Barrett, Margaret Mannebach. An informal talk was given by



Eugene Goosens, conductor of the Rochester Symphony, who was guest conductor for two concerts in Detroit recently.

the president of the society, Clara E. Dyar. The program was arranged by Mrs. Harris E. Marsden, director of free concerts.

For Crippled Children

The philanthropic committee of the Detroit Music Study Club gave two entertainments on Nov. 24 at the Farmington Home for Crippled Children and in the children's ward of the Detroit Tuberculosis Sanatorium.

The Detroit Music Study Club broadcast its monthly program on Nov. 26 over WGHP. Artists were John Feldman, Mrs. J. Schakne and Mrs. Emil Wieselberg.

Amelita Galli-Curci sang to an audience which filled Arcadia Auditorium on Nov. 26. Her assisting artists were Homer Samuels, pianist and Ewald Haun, flautist. Mme. Galli-Curci did not seem to be in as good voice as on former appearances, and many left the hall long before the concert was finished.

Institute in Florence Has New Director

MILAN, Dec. 8.—Alessandro Bustini has been appointed director of the Istituto Musicale of Florence, to fill the vacancy caused by the retirement of Alberto Franchetti, who wishes to devote himself to composition. Bustini was born in Rome, Dec. 24, 1876. He has written three operas, symphonies, sonatas, piano music, pieces for violin, and a mass which is often performed in Italy.

F. C.

NATIVE PIANISTS ARE APPLAUDED IN ERIE

ERIE, PA.—Appearing in the second of a series of concerts given in the Elks' Auditorium, Frances Hall and Rudolph Gruen, young American pianists, played an unusual program, which offered opportunity not only for solo appearances, but also featured these musicians of kindred ideals in some of the finest ensemble work that has been heard hereabouts for a number of years. Their numbers were marked by a unanimity that bespoke genuine musicianship. Particularly was this noted in an arrangement of Rachmaninoff's Tears, and in the Scherzo of Arensky. This was Miss Hall's first appearance this season in her "home town" and the applause at the conclusion of her Chopin group was evidence that her people are proud of the progress she has made. Mr. Gruen, a newcomer, registered success as a solo pianist of splendid attainments. His talent as a composer was shown in the Prelude in G minor and Beauty and the Beast.

Sings in Pagliacci

Hilda Burke Makes
Second Appearance

CHICAGO.—The Chicago Civic Opera Company's repetition of Pagliacci on the evening of Dec. 1, brought Hilda Burke to her second role on the Auditorium stage: that of Nedda.

Her Nedda was a lovely, gracious creature. Relieved of the unavoidable strain of a debut, Miss Burke made even a more attractive display of her vocal abilities than in her first appearance. The fine fullness of the upper register found adequate opportunities in the Ballatella. It was a moment of excellent vocalism that met with immediate response from the public. Other passages were marked with delicacy of feeling and gratifying poise.

Besides Miss Burke the cast consisted of Antonio Cortia, Richard Bonelli, Desire Defrere and Jose Mojica. Henry G. Weber conducted.

Preceding Pagliacci, Cavalleria Rusticana was sung by Eva Turner, Ada Paggi, Forrest Lamont, Luigi Montesanto and Maria Claessens. Roberto Moranzoni conducted.

A. C.

COMMERCE CHAMBER BACKS ORCHESTRA

EL PASO, TEX.—At the second concert of the El Paso Symphony Orchestra, on Dec. 3, Barbara Lull appeared as soloist playing the Mendelssohn Concerto with the orchestra and a group of solos. The El Paso Symphony Orchestra is now in its second season, and has been underwritten for this year by the Chamber of Commerce.



Photo by L. Albin Guillot

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The English Singers Again

TO their concert in the Town Hall on Saturday afternoon, Dec. 8, the English Singers brought two groups from that repertory of sixteenth and seventeenth century music of which they are the particularly ardent proponents, and three groups of carols and folk songs as arranged, for the most part by contemporary Englishmen. For our part, we could have dispensed with some of the latter to make way for more of the older music of which there is so little opportunity to hear.

This is not to say that the music of Holst and Vaughan Williams is not eloquent and entirely worthy to be ranked with that of the older masters. Some of the things the English Singers brought, such as the carol, "We've been a while a-wandering," of Vaughan Williams, are works of pure genius. But even when they are at their best as in this delightful bit, or in the "Wassail Song" of the same composer, one longs a little for the stylistic purity of the more ancient music.

It is not that the modern arrangements are less skillfully written for unaccompanied voices. It is, perhaps, their very virtuosity in this regard that makes one wish for the quieter and more economical writing of Weelkes and Morley. The writing of the fifteenth and sixteenth centuries is, in short, true vocal writing; Vaughan Williams, Holst, Boughton and the rest are never thoroughly at home in the true a cappella style. They must use some voices as instrumental accompaniment. That this is done with the most extreme sureness and orchestral skill does not altogether make up for that integrity of style which is what we value, perhaps, above anything else in the older music.

The work that the English Singers do in bringing to popular attention these treasures which would otherwise, except for Dr. Davison and a few others, remain in the oblivion where they have rested these three centuries, is of the first importance. How well they do it there is no need to tell here. As usual, a capacity audience greeted them with an enthusiasm which made itself audible and visible long after the end of the set program. There is hardly a way in which the musical public could better honor itself.

A. M.

The Marriage of Figaro

THE Marriage of Figaro was the opera given by the American Opera Company at Werba's Theatre, Brooklyn, on the evening of Dec. 12. A somewhat shortened form of Charles L. Kenny's English version, edited by Eugene Goossens, was again used, and the production was under the direction of V. Rosing. The cast was:

Figaro	Howard Laramy
Count Almaviva	Mark Daniels
Countess Almaviva	Thelma Votipka
Dr. Bartolo	John Moncrief
Don Vasilio	Frederic Roberts
Antonio	Peter Chambers
Suzanna	Mary Silveira
Cherubina	Cecile Sherman
Marcellina	Browne Peebles
Barberina	Mary Stephan
The Butler	Rene Bellinger
Conductor	Willard Rhodes

This opera troupe has progressed in less than a year beyond all expectations. Then "Figaro" was competent, but now it is decidedly brilliant. It now has its own orchestra, and the same effective silver and black sets and costumes of last year. The ensemble work of the cast had a seldom achieved perfection, and bespoke a very thorough preparation. The artificial spirit of high comedy was realized by deft pantomimic movement, each character acting consistently, archly, elegantly, with an understanding of his part in its relation to the whole.

Musically the performance was also on a high plane. The singers, particularly the Misses Votipka, Sherman, and Silveira, and Mr. Laramy, have learned the traditions of Mozartean singing, and have an uncommon neatness of style and diction. Each of the big arias and duets was warmly applauded. Thelma Votipka has the one

Gotham's Important Music

(Continued from page 11)

outstanding voice, large, warm, well used, and of beautiful quality; her Porgi amor and Dove sono were exquisitely done.

Altogether "Figaro" must now be put down as one of the Company's finest productions, and a most fortunate one for the public, for this work is generally neglected, although all admit that its score contains some of the most inspired music in the operatic repertoire.

A. P. D.

Austin Conradi, Pianist

ON Sunday afternoon, Dec. 9, at the Guild Theatre, Austin Conradi gave one of the most graceful and intelligent performances of the winter and again justified his reputation as an unusually fine musician. He opened with the Chromatic Fantasia and Fugue of Bach which he played with deep intellectual understanding. A Brahms Intermezzo op. 116, a Mendelssohn Scherzo, a Chopin Berceuse and an etude that followed showed that he also possessed a subtle imagination, an exquisite touch, and a complete control of dynamics.

The program continued with a Sonata in B major by George Boyle, a "modern" who does not blindly follow in the tracks of his contemporaries. His composition seemed like a fantasy and expressed contrasting dramatic emotions that were developed in a most interesting manner. Mr. Conradi gave a masterly interpretation of this dynamic work, and then proceeded to inveigle his audience with a particularly delicate performance of works of Debussy. The Pazanini-Liszt Campanella concluded the program, bringing out Mr. Conradi's clear and perfected technique.

J. N.

Isidor Gorn Plays

IT is difficult to understand why Isidor Gorn, for his recital in the Town Hall on Wednesday evening, Dec. 5, needed to exceed the very generous limits of Bach's keyboard instrument music to include Busoni's too familiar transcription of the popular violin Chaconne. There is ample justification for many transcriptions, such as those of Bach's organ works, when they rescue these works from the oblivion that would otherwise engulf them, as far as the general musical public is concerned. But this Chaconne is not exactly unknown music, and there is a great quantity of clavichord and harpsichord music of Bach which is rarely heard in the concert hall. The use of this transcription is not more or less gratuitous than was its writing.

The Chaconne was followed by the Sonata Pathétique of Beethoven, a Chopin group, and pieces by De Falla, Albeniz, Scriabin and Rachmaninoff, and the Schubert-Liszt Erlkönig. If, in all this, Mr. Gorn erred, it was on the side of excessive restraint and a tendency to be academic. His piano playing is clean, easy, versatile, varied as to tone, and he plays with real understanding of the qualities called style. He was warmly welcomed.

A. M.

Martha Attwood's Recital

OCCASIONS are extremely rare when the reviewer is confronted with as many novelties of so distinct value, as Martha Attwood was concerned with in her program at the Gallo Theatre, Dec. 9. With the initial exception of two Mozart airs, and possibly an English song or two, the personable Metropolitan soprano defied the precedence of convention and acquainted us with worthy unknowns in modern German and French song literature.

To Mme. Attwood we attribute first of all the elusive art of singing. Gifted

of nature with a lovely voice delicate, even bell-like in its timbre, she has, by dint of laborious but intelligent effort, acquired so clever and accurate a use of it, that with apparent ease, she procures charmingly beautiful effects.

But primarily, Mme. Attwood is an artist, nor does she even for a moment, lose sight of the ultimate in her vehicles of expression, one daintily moulded phrase melting logically into another, with infinite regard for form. Sagacious exploitation of the mezza voce, excellent diction and sound musicianship are among her accomplishments.

Mme. Attwood having concluded her program with a brilliant song of Lois Townsley, Proposal, responded to an appreciable audience with numerous encores especially an interesting bit of Horace Johnson, called Wings.

Stuart Ross at the piano played superb accompaniments providing a substantial support for the singer at her every turn. Seldom have we observed in an accompanist like regard for tone or similar technical adequacy.

J. M. D.

Miss Rabinovitch Plays

CLARA RABINOVITCH, who gave a recital in the Town Hall on Dec. 12, is a pianist of quite exceptional attainments, as far as piano playing is concerned, and of latent musical possibilities also more than usual.

She opened her program with the Prelude and Fugue in E minor of Mendelssohn, followed it with two sonatas of Scarlatti, the Symphonic Studies of Schumann, one of the Phantasiestücke (as an extra), three Preludes of Debussy, pieces of Albeniz, Mompou and Infante, the Berceuse of Chopin (again as an extra). In all these she displayed a facility, an accuracy, a tonal range that mark her off from the general run of recitalists.

Her approach to musical interpretation is, however, not yet sufficiently humble; she is still more interested, it would appear, in the playing of the music than in the music itself. She forgets that we are (and she should be) interested primarily in music, and only incidentally in Miss Rabinovitch. "Creativeness" in interpretation consists in living over again, as nearly as possible, the composer's creative activity—not in substituting one's own musical experience for the composer's. These are the sole barriers that separate Miss Rabinovitch from the artistic goal she has presumably set for herself; their overcoming is really a matter of conversion as much as of effort.

Let us particularize: The technical difficulties of the Symphonic studies she easily surmounted; their structure and musical significance, the latter obviously felt by Miss Rabinovitch, although her understanding was too purely intuitive, would have been made clearer by a more leisurely performance. The impressionism of Debussy is not a quality to be stressed at the expense of his logic; his was essentially a musical and only incidentally a pictorial genius. The Girl with the Flaxen Hair was presumably a reticent and shy Nordic; depicted by Miss Rabinovitch her crowning glory might have been raven. The Spanish group had excellent and appropriate rhythm and color.

The audience was articulate in its appreciation.

A. M.

An Excellent "Romeo"

ROMEO and Juliette at the Metropolitan, Thursday evening, Nov. 22, occasioned the appearances of Queena Mario and Beniamino Gigli in leading roles, with a supporting cast

principally inclusive of Dalossy, de Luca, Rothier, Wakefield, MacPherson and Ananian.

Miss Mario, of silvery voice, sings and acts the part with considerable grace and suppleness, only occasionally losing the point of focus in her vocal line. With Miss Mario as Juliette, however we have no difficulty in imagining the original character. Of Mr. Gigli we cannot say as much, although he was in excellent voice.

Mr. Hasselmanns conducted with foresight and complete understanding. Pre-eminent in its merit was the choral prologue.

J. M. D.

Lillian Benisch Sings

FOR her recital in the Guild Theatre, Sunday evening, Dec. 9, Lillian Benisch chose a program of commendable excellence, and excellence is hardly too strong a word to use in describing her performance of it.

Miss Benisch opened the evening with a group from the old Italians, in which she exhibited a genuine feeling for the grand style and commendable breadth of phrasing. An occasional short-windedness was noticeable only at first, and easily forgivable as resulting from an obvious nervousness.

There followed a group of Schumann and Schubert, a group of Strauss and the Ah, mon fils aria from Le Prophète, and a final group of those mediocrities which so many singers seem to think they are obliged to include on account of their English words. The German songs included some of the greatest and best-known masterpieces of the literature. For the misconstruction of the Widmung of Schumann Vittorio Verse, teacher and accompanist for the nonce, seemed chiefly to blame. Schumann hardly intended Du meine Seele, du mein Herz to be sung and played presto and leggierrissimo. For the Erlkönig Miss Benisch must liberate herself a bit on the histrionic side. Zueignung of Strauss was interpreted with a slow, heavy sentimentality that took from it its one great virtue, rhythmic life and breadth of line.

These are all partly questions of tempo and mood, but basically a matter of diction. With these reservations, which were omitted by an enthusiastic audience, Miss Benisch is a singer of excellent qualifications and a magnificent voice.

A. M.

Susan Metcalfe Casals

SUSAN METCALFE CASALS, who in private life is Mrs. Pablo Casals, returned after an absence of several years for a song recital in Town Hall on Dec. 11. Her opening classical group held Gluck's O del mio dolce ardor, A. Scarlatti's Le Violette, Beethoven's In questa tomba oscura, and Mozart's Non so più (Figaro). A virtue of the following Schubert group was the inclusion of several neglected songs—An die Musik, Die junge Nonne, Abschied, Gott in Fruehling, Nacht und Traume, and Gretchen am Spinnrad. Granados furnished El Mirar de la Maja, Mananica, La Maja dolosa, and El Majo discreto. Fauré's Soir, Clair de lune, and Nell, and Brahms' Erinnerung and Botschaft finished the list.

Mme. Casals is a truly impressive and authoritative artist. Her large, bright voice, intelligently used and always of agreeable quality, pleases primarily because of its expressiveness; it always responds to the will of the singer as she proceeds unflinchingly toward her interpretative effects. More and more as the evening progressed Mme. Casals showed her ability in coloring the voice to the song, and in giving to each its correct style. The Spanish numbers, partly because of their rarity, were particularly interesting, and the languor and vivacity were sharply brought out. A strange, but well-managed pianissimo was often

(Continued on page 18)

Friends Seek \$250,000 for Orchestra

*Second Orchestra, under Bodanzky,
"Not to Invade the Field of any
Musical Organization Now Exist-
ing in New York"*

CONTINUING the announcement which related to building up a new orchestra under Atur Bodanzky, the Society of the Friends of Music, New York, has issued the following statement:

"Plans contemplate a fund to guarantee the orchestra \$250,000 a year for three years; a minimum schedule next season of two series of ten concerts each; and use of a larger hall, Town Hall having been regularly sold out for the concerts this year."

The occasion of this announcement was a reception in the Hotel Ambassador given by the president and directors of the Society to Mr. Bodanzky, its conductor, who is leaving the Metropolitan Opera at the end of this season to devote his full services to the Society. The announcement was read for the president, Mrs. J. F. D. Lanier, by William M. Sullivan, a director.

The statement reiterated that the new "second" orchestra under Mr. Bodanzky will not invade the field of any other musical organization now existing in New York. "The Society intends to remain in its own field, that of choral and orchestral works, and its minimum program for next season calls for the presentation of from ten to fifteen choral works in each of the two series of ten concerts," it was said.

Announcement was also made of the organization of an auxiliary committee and a women's committee of seventy to assist in carrying out the plans of the Society.

Reach Turning Point

The statement of the president and board of directors was, in part, as follows:

"We have reached a very important turn in the affairs of the Friends of Music. This is, that after this season has come and gone, Artur Bodanzky will be free to give his undivided attention to the work of the Friends of Music. This opportunity, for which we have waited many years, is to make possible the realization of a long cherished plan of the Society of the Friends of Music to expand its activities and to make the Society as useful to the public as it should be. New York is such a huge place that large undertakings are necessary, where in smaller cities, smaller enterprises suffice for the work. On account of the enormous cost of everything in modern times, an amalgamation of effort and money is the inevitable result. Therefore, your co-operation in working with us is eagerly sought.

"The work of the Society is well-known for the quality which makes the concerts unique in this country. While we intend to enlarge the activities and the scope of these concerts, it is well to state that there will be no change in the character of the work. New works worthy of performance, both choral and orchestral, will be given, while emphasizing the great classical choral works of the great masters as has been done with such success in the past. It is well perhaps to tell how much has been expended upon the work yearly before putting before you the needs for the expansion of our work for the future.

"Even with the large chorus and orchestra for the Missa Solemnis of Beethoven, given last year and the previous year, the budget at its highest was approximately \$104,000. While the expenses did not exceed the budget, for we have never exceeded our budget; we have had deficits. These are now very small, being \$15,000 for last year, and for the year before only \$7,000. We hope to have none this year and we rely upon our committees to see to it that there are none. On account of the small size of the Town Hall, the box office receipts are necessarily below the actual cost of the concerts. This year there have been five extra concerts added to the usual series, and the budget is \$106,000. We expect to come well within it, even with many unforeseen expenses. This is thanks to our conductor who, besides his musical gifts, adds those of a very able administrator to the list. Very warm thanks are due our manager, Richard Copley, for his wise, energetic, able and enthusiastic management of the affairs of the Society. As can be seen by the above mentioned budgets, he has exercised true economy. We take this occasion to tender to him the congratulations of the board.

For the Future

"The plans for the future are concrete and simple, but of intense interest. The Society is planning to give two series of ten concerts each, of which there will be in each series from ten to fifteen choral works. This means twenty programs will be offered to the public. That the Friends of Music should have its own orchestra eventually was planned at the very inception of the Society, as well as the building, about which the public has already been advised. This latter will be started as soon as the question of support for the orchestra has been successfully settled, while we know that the enlargement of the chorus will come about almost automatically with the foundation of a permanent orchestra. We are not yet able to announce definitely in which hall, or halls, these concerts will be given, for much depends upon an organ for the choral concerts. We must ask the public to be generous in their support of these concerts and guarantee \$250,000 yearly for three years until we are able to finish the building which we propose shall maintain us through the rentals of its offices. This may seem a staggering amount; but it should not frighten anyone as it is less in proportion than for other organizations."

Bodanzky Speaks

Discussing the situation, Mr. Bodanzky said:

"We want to give the public the best choral concerts in the world, made flawless by unlimited rehearsals; to make the great standard works of Bach, Handel and the other choral masters as familiar as the Wedding March from Lohengrin; to give the best modern choral music—but never merely for the sake of novelty—and to bring to American composers the opportunity to pre-



Artur Bodanzky, who will leave the Metropolitan at the end of this season to devote his whole time to the Friends of Music.

sent and conduct their own works; to give fifty to a hundred concerts a year—if we can prepare that many perfect concerts.

"The Friends of Music, will not compete with any other musical organization, its field being distinct from that of the symphony orchestra."

Schedule Outlined

"To enlarge the chorus has not been forgotten, but this will come automatically with the larger hall and larger orchestra," it was stated. "There will be a series of Tuesday evening concerts and a series of Sunday afternoon concerts, thus enabling everyone to attend."

Committees are still incomplete; but the list as it stands is as follows:

Board of Directors

Allen Wardwell, chairman; Ashbel H. Barney, Willard V. King, Mrs. Lanier, J. M. Richardsson Lyeth, W. Forbes Morgan, Kendall K. Mussey, Ewald Schniewind, Alfred F. Seligsberg, William M. Sullivan, Alvin Untermeyer, Ludwig Vogelstein, Allen Wardwell.

Executive Committee

Mrs. Marius de Brabant, Edwin J. Dreyfuss, Mrs. Lanier, Col. Chas. S. Haight, Mrs. M. L. Ottmann, Mrs. Stanley Richter, William M. Sullivan, Mme. Samaroff-Stokowski, Almuth C. Vandiver, Ludwig Vogelstein.

Women's Committee

Mrs. Reginald de Koven, chairman; Mrs. James B. Cjew, Mrs. Ernest A. Grunsfeld, Mrs. Sartoris N. Hirst, Mrs. Ira Nelson Morris, vice-chairman; Mrs. H. M. Alexander, Mrs. J. Philip Benkard, Mrs. H. Durant Cheever, Mrs. Edwin J. Dreyfuss, Mrs. Joseph F. Feder, Mrs. O. Frohnknecht, Mrs. Wm. Bayard Hale, Mrs. Philip James, Mrs. R. B. Lanier, Mrs. Alfred de Liagre, Mrs. R. F. Little, Mrs. Julius Loeb, Mrs. Philip McCall, Mrs. F. A. Muschenheim, Mrs. Wal-

ter T. Rosen, Mrs. M. B. Schirmer, Mrs. Ewald Schniewind, Mrs. Kenneth M. Simpson, Mrs. J. Frederic Tams.

PLANS AMERICAN MUSIC

ADA, OHIO.—Walter Willihnganz, head of the violin department of the Juilliard College of Music, Ohio Northern University, recently gave an American program in Lehr Auditorium. He played Spalding's Etchings, a group of Cecil Burleigh's numbers and some of his own compositions. Among the last-named was Fantastics, which received its first performance. Mr. Willihnganz was assisted by Mary Phillips, accompanist and member of the music school faculty.

FORT WAYNE CONCERTS

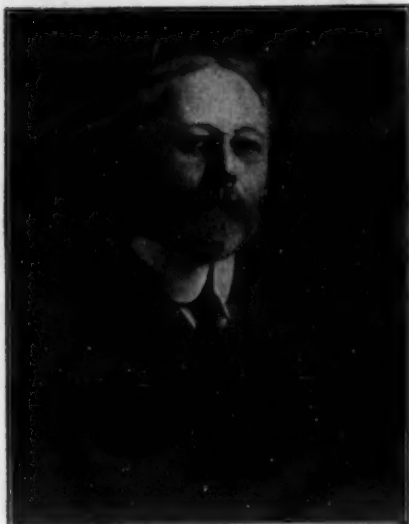
Famous Singers Appear in Concerts

FORT WAYNE, Ind.—Amelita Galli-Curci, assisted by Horner Samuels, appeared before a large assembly of enthusiasts in the Concordia College Auditorium. The diva was in particularly fine voice and sang with her usual charm and in faultless style.

After an absence of nine years, Reinald Werrenrath was heard in recital at the Concordia College Auditorium in the series sponsored by the Walther League of the College. He was assisted by Harry Spier, accompanist.

Mrs. J. Howard Freeman, organist of the First Methodist Church recently presented a program of organ music. With William R. French, pianist, she gave movements from Schumann and the Tchaikovsky concertos and Mark Bills sang baritone numbers.

C. H. M.



John L. Severance, president of the Cleveland Musical Arts Association.

Bush Ensemble Scores Success

Conservatory Orchestra Gives Brahms Music

CHICAGO, Dec. 19.—The Bush Conservatory Symphony Orchestra, a product of the orchestral school of Bush Conservatory, gave its first concert of the season on Dec. 3, before an audience that filled Orchestra Hall. Richard Czerwonky conducted, and Esther Arneson, pianist, was the soloist.

Far from the conventional program of the average student body, the Bush Orchestra chose a list of compositions that seldom appear on non-professional programs. Brahms' fourth symphony, Massenet's Scenes Alsaciennes and the overture to Tannhauser comprised the orchestral section of the program. Thus did the orchestra proclaim its standards, and thus, it may be said, did the conductor and members live up to the task they set themselves, for the performance was worthy the music.

Symphony Well Played

The performance of the symphony was distinctly enjoyable. It had a feeling for the geniality of Brahms, and an appreciation of his serious moments. The vigor of the first movement and the melodic flow of the second were commendably realized.

Technically, the performance boasted the virtues of a well trained ensemble. Exactness marked the rhythms, and excellent playing was heard from each section. The strings were of noticeably good tone quality, an item also shared by the group as a whole. Much credit is due Mr. Czerwonky for his work with the young artists in so ambitious a presentation.

Mr. Arneson played Liszt's E flat major concerto, giving a performance of considerable aplomb and technical competency. She was offered an alert accompaniment by the orchestra. Maurer's Concertante for four violins and orchestra, an attractive piece revived by Frederick Stock for the programs of the Chicago Symphony Orchestra a few seasons ago, was also included on the program, played by Robert Quick, concertmaster of the Bush Orchestra, Arthur Ahlman, George Swigart and Lorentz Hansen.

WELCOMING GANZ

NEW ORLEANS.—Rudolph Ganz's appearance in the Athenaeum on Dec. 6, was warmly greeted. Mr. Ganz was the second artist of the Philharmonic attractions. On Nov. 28 the Society of Theatre Organists of New Orleans held its second banquet. W. S.

Cleveland Has Birthday Party

Gala Celebration for Symphony Which in Ten Years Has Won Its Way to the Top

By Ernestine Elderson

CLEVELAND, Dec. 18.—The Cleveland Orchestra, Nikolai Sokoloff conductor, celebrated its tenth anniversary Dec. 11 with a gala concert in the New Music Hall of Public Auditorium. Mr. and Mrs. Deems Taylor were among the distinguished guests. The first half of the program was made up of music played at the Orchestra's first concert in Gray's Armory, Dec. 11, 1918. Ein Heldenleben by Strauss, made the second half of the list.

The Cleveland Orchestra is young among symphony ensembles. In ten years it has won its way to the top. All good things have conspired together to bring this about.

Friends of music who have supported the orchestra and generously met the deficits were organized as the Musical Arts Association in 1915. David Z. Norton was president of the Association until 1920, when John L. Severance became president at Mr. Norton's request. Mr. Norton served as vice-president with William G. Mather and Dudley S. Blossom. Thus the destinies of the Orchestra were in the hands of these public spirited men for nearly ten years. Upon the death of Mr. Norton in 1928, Newton D. Baker was elected to fill his place. The list of trustees recites the names of men and women in Cleveland whose interest in any civic performance makes success inevitable.

In these formative years the Orchestra has been artistically in charge of Mr. Sokoloff, who conducted the first concert with less than sixty men. He has conducted nearly a 1000 concerts of the Cleveland Orchestra between that first concert and the anniversary celebration.

In its ten seasons the orchestra has given 1049 programs, including children's concerts. In addition, two seasons of outdoor summer concerts have been sponsored by the City of Cleveland and led by the present assistant conductor, Rudolph Ringwall.

ADILLA PRENTISS HUGHES suggested to the Musical Arts Association in 1918, that a survey be made of music education in Cleveland. The Cleveland Orchestra resulted in the circumstances that sprang from Mrs. Hughes' idea and she has managed the enterprise from the beginning. For years she was the only woman managing an orchestra.

Mrs. Hughes sensitiveness to music as an art and her business acumen have established the Orchestra in the aesthetic and educational life of Cleveland. Business interests realize that because of the orchestra nearly \$4,000,000 have been circulated in Cleveland.

Mr. Sokoloff made a valuable contribution to music in Cleveland when he invited Arthur Shepherd to leave Boston and become assistant conductor of the Cleveland Orchestra in 1920. Mr. Shepherd conducted the children's concerts with sympathy and enthusiasm, and has carried this feeling with him into his new work as head of the music department of Cleveland College. He prepares the Orchestra's program notes and his scholarly reviews of music events are eagerly read in the Cleveland press.

Audiences attending the forty concerts in the regular symphony season in Masonic Hall are really musical. They call out the best performances from Mr. Sokoloff and his men. The discriminating musical intelligence of these audiences is partly native and partly due to the influence of a permanent conductor. Mr. Sokoloff has tremendous force as a musician. He is a progressive and courageous leader with sound traditions. Lawrence Gilman speaks of his conducting as being fervid, incisive and poetical. At his concerts interest is focused on the music. The conductor and the men are united to present the music with integrity. The poetic quality of Mr. Sokoloff's conducting has been particularly remarked in his recording of Schubert's Unfinished Symphony.

The Women's Committee of the Orchestra pioneered in co-operating with the Cleveland Board of Education in the children's concert series. Mr. Ringwall is conducting seventeen children's



Nikolai Sokoloff, conductor of the Cleveland Orchestra.

concerts this year. At a recent afternoon concert in the New Music Hall 2700 children, armed with programs they themselves had made in music appreciation classes, listened to the music of middle Europe.

ONE educational result of a resident orchestra was heralded on the front page of the Cleveland Plain Dealer in 1925, when a supervisor of music appreciation in the public schools gave a lesson over the radio to 140,000 children.

The Cleveland Orchestra's artistic and educational work has extended into twenty-one states, and into Canada and Cuba. It has visited 126 cities, playing 477 concerts on tour.

One hold the Cleveland Orchestra has on community life is due to 103 popular concerts it has given, together with the two seasons of outdoor concerts, enthusiastically heard by Cleveland's for-



Dudley S. Blossom, vice-president of the Cleveland Musical Arts Association.

eign population, especially on the nights devoted to music of different countries. On these nights various musical organizations of different nationalities have furnished part of the music; and W. R. Hopkins, city manager, has felt keen pride in bringing musicians of all nations into harmonious civic relations through the Orchestra.

Close as it is to the hearts and minds of the people of Cleveland, the Cleveland Orchestra looks back over its early life with satisfaction for what it has accomplished. It looks hopefully forward to a permanent endowment, a home of its own, and to the affectionate regard of the young citizens it is bringing up in the musical way they should go.

Redlands Has New Teacher

University Engages Mrs. Peebles

REDLANDS, CALIF., Nov. 24.—The University of Redlands announces the coming of Katherine Buford Peebles as teacher of theory and musical history. Mrs. Peebles has recently returned from a protracted stay in Vienna. After playing before the directors of the Royal Academy of Music in Vienna, she received the concert virtuoso's diploma. She is the only American member of the staff of the Austro-American Conservatory of Music at Mondsee, near Salzburg, of which Dr. William Kienze is honorary president.

Mrs. Peebles comes to take the place of William H. Price, of Wales, who died on Oct. 27, after only six weeks stay in this country.

Russians Sing

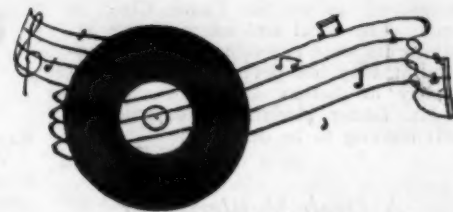
The first concert of the artist course sponsored by the University of Redlands was given in the Memorial Chapel by the Russian Symphony Choir, Basile Kibalchich, director.

Frances Mullen was heard in her first piano recital since her return from two years study in Europe, on Nov. 11. Her concert was in the nature of a benefit for the Community Music Association, of which her mother is president. Miss Mullen is a young artist of rare promise and musical insight. Her program included numbers by Brahms, Bach, Schumann, Beethoven, Debussy and Liszt. Calmon Luboviski, violinist of Los Angeles, assisted, with Mrs. Gayle G. Moseley at the piano.

LETITIA F. JONES.

THE BETTER RECORDS

Reviewed by Peter Hugh Reed



THE Atterberg Symphony which won the grand prize in the Columbia-Schubert contest has excited much discussion. In Berlin and Vienna some critical encomiums were bestowed on it; in England its reception was cool and foggy; and in our own country, the score was severely criticized for lacking originality and being dull. Such are the varied opinions of different peoples.

Now come records of this work. They were made in England, and are distinctly more artistically recorded than the American effort made in behalf of Mr. Haubiel's Karma, which was the prize work of this zone. Sir Thomas Beecham led the Royal Philharmonic Orchestra of London for the reproduction of Atterberg's sixth symphonic venture, and the result is a great credit to Sir Thomas, who proves a better interpreter of this dubious work than the leader who recently essayed the American premiere of it. The recording is splendid with a fine spaciousness behind it, suggesting the acoustics of a concert hall.

The Great Question

The great question which intrigues most musical people is—how came this work to win a prize? If rumor can be trusted—then we can understand the whole thing. For rumor from Europe tells us that few countries took this prize offer seriously and that it was largely branded by well-known musicians as an American advertising venture, which of course is somewhat true. Mr. Damrosch, one of the judges, in speaking of this work recently, according to Mr. Henderson, is said to have "deplored the low grade of the works offered in the competition and affirmed that this was the best of the sorry lot." Here then is the sunlight on the troubled waters—and also rumor supported. Columbia hoped to spend \$10,000 on a work of great merit but no such works were submitted. Naturally the best of the lot was chosen.

But here again is a debatable issue. Personally I think the Haubiel set of variations called Karma worthy of more interest than Atterberg's symphony. But then—this too remains to be proven later, for the recording of this work is so ineffectual that a performance by a genuine orchestra and a conductor of note will have to be heard to prove whether the supposition is correct. Music on paper is sometimes very deceiving—and the eye can often supplement the ear in a trained musician.

New Piano Discs

Fantasia in C Minor, Mozart, three sides; and Fantasia in D Minor, Mozart; played by Franz Joseph Hirt, Polydor, Nos. 95131-132.

Funerailles, Liszt, three sides; and La Cathedrale engloutie, Debussy; played by Franz Joseph Hirt, Polydor, Nos. 95133-134.

Le Cahier Romand, Honegger, Five studies; played by Franz Joseph Hirt, Polydor, No. 90026.

Prelude and Fugue in D major, Bach; and Prelude and Fugue in C sharp major, Bach, both from The Well-tempered Clavichord; played by Wilhelm Kempff, Polydor, No. 95107.

Preludes, Ondine and Minstrels, Debussy; played by Edward Erdmann, Polydor, 90024.

Ein Sperl in die Hand des Eduard Erdmann; Tiessen; and Amsel, Tiessen; played by Eduard Erdmann, Polydor, No. 95109.

Foxtrot, Erdmann; and Small Suite Op. 13a, Krenek; played by Eduard Erdmann, Polydor, 95108.

Islamey, Balakireff; played by Claudio Arrau, Polydor, No. 95113.

Piano discs that present a degree of actuality are difficult to find. Here, however, is a unique collection, well played and exceptionally well recorded.

Keyboard Favorite in Vienna



A cartoon of Ignaz Friedmann from the Vienna Times, which journal refers to him as "the greatest living interpreter of Chopin"—in spite of the fact that the outstanding event of his recent Vienna appearance was, seemingly, the G Major Concerto of Beethoven.

The richness of the piano tone is indeed praiseworthy.

The first of the two Fantasias by Mozart is the well-known one linked to the sonata in the same key. It is recorded here independently of the sonata, as Mozart originally conceived it. It is played with sympathetic regard for an expressive development.

Funerailles is one of Liszt's most beautiful tone-poems for piano. In it is found the sincerity of a genuine musical soul, not simply the virtuosity of a great pianist. Debussy's Submerged Cathedral under the waves with its tolling bell is a well-known Prelude from the First Book. Both these compositions are played with understanding and appreciation.

The New Technic

The five fragmentary pieces from Honegger's note book are fairly interesting examples of the new piano technic. Romand is that part of Switzerland where French is spoken and from which Honegger came. Hirt plays these morceaux with a fine expressive sensibility.

Kempff will be remembered for his sympathetic and masculine performances of the Beethoven sonatas. Here we hear him in two of Bach's Preludes and Fugues. His appreciation of Beethoven is again realized in Bach.

Debussy's Preludes may be called paintings in pianistic tonalities. They are, atmospheric and full of individual charm. Minstrels is an answer to the first popularity of Negro music in Europe. It is humorous and adroit. One writer has said that in it "Debussy apprehended mysteries after which a dozen wizards of lesser power are groping still." Ondine is a pianistic picture of fairyland. A water nymph of beauty rises from the waves and endeavors to inveigle us into following her by telling us of the enchanting treasures in the water's depths and the delights of her love. The pianist Erdmann, who is a well-known composer himself, proves his appreciation for the poetry of Debussy in two perfect performances.

Tiessen is a contemporary German composer and teacher. Erdmann was a pupil of his. What the latter was doing with a sparrow in his hand to inspire the former to write the amusing musical virtuosity and satire which he created would be conjectural. Suffice to say, it is an arresting pianistic composition—well played. The Blackbird on the reverse side has some characteristics, but on the whole is more pianistic than bird-like.

Krenek, a pupil of Schonberg, has created much attention in the past two years in Europe with his opera Jonny spielt auf—which will be shortly given at the Metropolitan. Here is a pianistic composition of energy and force. Erdmann's Foxtrot must be intended to be satirical—certainly it is not the American concept of the dance—but rather a European composer's ideas concerning it. Both of these compositions are well played and recorded.

Claudio Arrau has made a name for himself in Europe. He is one of the distinctly promising younger pianists, coming originally from South America. Balakireff, teacher and founder of the group of the famous Russian Five—Cui, Moussorgsky, Rimsky-Korsakoff, Borodin and himself, has not been represented on discs before. This composition for piano is energetic and colorful; and is reflective of the fascination of the East. It is well played in this recording.

DISCUSS OPERA BUDGET

St. Louis, Dec. 18.—The executive productions committee of the Municipal Theatre Association met recently to discuss plans for next season. Harry L. Salisbury was elected chairman, and M. E. Holderness, vice-chairman. There was talk of adopting a budget to reduce the organization's expenses so that no loss will result in case of bad weather. Last season the abandonment of seven performances because of

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Pacific Saengerbund to Hold Festival

SAN FRANCISCO, Dec. 19.—The largest saengerfest ever given in the west will be held in San Francisco in the summer of 1930, sponsored by the Greater Pacific Saengerbund, the organization of German choral societies of the states of California, Oregon and Washington. The festival will assemble a chorus of 1000 trained voices in three concerts. A large orchestra and renowned soloists will participate. Frederick G. Schiller has been appointed musical director in general. Highlights of the festival will be the first performance on the Pacific Coast of Liszt's choral work Prometheus, and a presentation of the finale of the first act of Lohengrin. The orchestral part of the program will introduce works of the newer school of German composers.

inclement weather resulted in a deficit of \$3,400. S. L. C.

WOMEN'S CLUB SINGS

SEDALIA, Mo.—The University of Missouri Women's Glee Club of Columbia appeared in concert Dec. 5, under the auspices of the Helen G. Steele Music Club in the Smith Cotton High School Auditorium. Geneva Youngs directed; and Katherine Urban, contralto, was the soloist. Ann Henderson accompanied. Miss Urban, a Sedalia girl, won the scholarship for the second time in the School of Fine Arts of the University. The Glee Club went from here to Marshall, for a concert there. L. D.

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employed, as in the Fauré Clair de lune. The vocal and interpretative attainments were supplemented by an extraordinarily but never overemphasized clarity in diction.

Mr. Lester Hodges' accompaniments left nothing to be desired.

A. P. D.

A Drab Meistersinger

AREPETITION of Die Meistersinger at the Metropolitan Opera on Dec. 12 was not very jaunty. Artur Bodanzky, conducting, did not manifest the enthusiasm expected of him; and the stage goings-on were mostly perfunctory. Of the gaiety, tenderness, lyrical ecstasy and vigor that Wagner breathed into his libretto and score, there was but small measure.

New to the cast this year were Florence Easton and Walther Kirchhoff in the roles of Eva and Walther. References to Miss Easton's intelligence and reliability have become trite; one regrets to add that on this occasion she was not in her best voice. Mr. Kirchhoff appeared as a knight of somewhat sober temperament; but George Meader, playing his familiar role of David, miraculously kept his spirits up. Clarence Whitehill, Marion Telva, Gustav Schuetzendorf, Richard Mayr, Arnold Gabor and others were in their accustomed places.

An American "Butterfly"

THIS season's first and only performance of "Madame Butterfly" by the American Opera Company in the vicinity of New York was given in Werba's Brooklyn Theatre, Thursday evening, December 11th. A large audience with prolonged applause attested its approval of a cast that included principally, Cecile Sherman, Harriet Eells, Charles Hedley and Allan Burt. Others essaying minor roles were Edith Piper, Erle Renwick, Howard Laramy, Charles Margolis, William Scholtz and

Gotham's Important Music

(Continued from page 14)

Raymond O'Brien.

Vast improvement over last year's presentation was easily apparent, each singer is now thoroughly familiar with his role in a resulting production of considerably more spontaneity and finish. Miss Sherman as Cho-Cho San was beautiful both in voice and appearance and displayed a technical agility that would put to shame more than one Metropolitan singer. Miss Eells, as Suzuki made much of her part dramatically and attained an unusual depth of tone. Praiseworthy discretion in the use of a fine baritone was Mr. Burt's principal asset, as Sharpless his acting frequently left something to be desired. Mr. Hedley was an adequate Pinkerton.

Howard Hanson conducting in place of Mr. St. Leger as listed commanded his instrumentalists with authority, obtaining splendid climaxes. In many places, however, the ensemble, unfamiliar, without doubt with the acoustical properties of the auditorium, proved itself of too great intensity as accompaniment.

Costumes and stage sets were not remarkable for either their brilliance or completeness of detail.

J. M. D.

Rubinstein Club Concert

THE Rubinstein Club, a women's chorus now in its forty-second year, presented its first private concert of the season in the ballroom of the Waldorf Astoria Hotel on Tuesday evening, Dec. 11. Under the direction of Dr. William R. Chapman gave the club spirited and satisfactory renditions of arrangements of Schubert's My Sweet Repose, Who is Sylvia? Hark! Hark! the Lark, Rickers Along the King's Highway, V. Herbert's Ah! Sweet Mystery of Life, Truette's Autumn, Richard Koutz's American Ode, the Tchaikovsky-Bornschein Arab Dance and Far over the Hills, Bernard Hamblen's Tick-tock, Home, Sweet Home, and Wick's Woodland Magic.

The guest soloist of the evening was Emma Otero, making her debut. This very youthful singer is a protégée of the President of Cuba, and has but recently come to this country for further study, upon the advice of Beniamino Gigli, who escorted her to the platform on the present occasion. Miss Otero possesses a true coloratura voice of great promise; it has brilliance, wide range, great flexibility, sufficient volume,

and excellent carrying quality. The scale work is neat, rapid, and accurate both in the full voice and in the mezza voce; the high staccati are crisp and clean. In all the fioriture there was the spontaneity and certainty requisite for successful coloratura singing. The music chosen for the display of Miss Otero's talents was the Shadow Song from Dinorah, Donizetti's La Calandrina, Jomelli's La Zingara (with the variations of Mme. Garcia-Viadot), Una voce poco fa, and several encores.

A. P. D.

The Second "Chenier"

ANDREA Chenier at the Metropolitan Saturday afternoon December 8th introduced for the first time this season Titto Ruffo, baritone of admirable capabilities.

Rosa Ponselle, in stirring form, both vocally and histrionically, essayed the difficult role of Madeleine, inspiring it with a wealth of color. Mr. Martinelli as Andrea Chenier did some excellent singing throughout. He is in considerably finer vocal form this year than before.

Bursts of applause greeted Mr. Ruffo who sang with fervor and glorious quality.

Ballet, chorus, and remaining cast, all gave adequate performance under the baton of the versatile Mr. Serafin.

J. M. D.

Ida Deck Plays

IDA DECK, pianist, played in the Town Hall Saturday evening, Dec. 8. With characteristic enthusiasm she opened her program with the Brahms Variations on a Theme by Handel, which she played with a fine appreciation of the vigor and the poetry and the depth that is in them.

The novelty was Medtner's Sonate Ballade, Op. 27—a first performance, according to the printed program. There was a prelude of Andrew Haigh, and transcriptions by Bauer, Dohnangi and Respighi. All were heartily applauded by an audience of good size.

Victor Wittgenstein

VICTOR WITTGENSTEIN, in his recital in the Engineering Auditorium, Monday afternoon, December 11, presented a program of considerable quantity and excellent quality.

On the whole, too, he performed the music with commendable sincerity and truly musical intuition. Of all the music he offered, Chopin, Scriabin, Leonardo Leo, Paganini-Liszt and Brahms it was the last named who fared best, both technically and musically, especially in one of the less well known Intermezzi, Op. 76, No. 3.

There was an audience of size and cordial disposition.

Butterfly

FOR the Madame Butterfly of Saturday evening, Dec. 15, Mr. Gatti-Casazza had juggled the cast considerably. Thalia Sabanieva was the youthful protagonist of the leading role, with Frederick Jagel, substituting for Mr. Gigli, as the naval lieutenant. Mario Basiola was Sharpless.

Mr. Belezza conducted with a cast including Mmes. Alcock and Wells, and Messrs. Bada, Malatesta, Ananian, Quintina and Picco.

P. A.

Reba Dale Corder

REBA DALE CORDER, soprano, gave a Steinway Hall recital on Friday evening, Dec. 13. Her program was on the conventional plan, some ancient, some lieder, the inevitable Americans and Britons.

Her performance was characterized more by excellent diction and by interpretative distinction than by any amplitude of vocal endowment. Miss Cor-

der's voice is best in the medium register. Her higher tones tend toward a sharp, thin quality, and her intonation is not too sure in the higher reaches.

Marietta's aria, from Korngold's Die Tote Stadt was the novelty. Miss Corder was warmly received.

The "Bell" Again

AGAIN Respighi's charming Campana Sommersa was given effective performance at the Metropolitan Thursday evening, Dec. 13.

The usual cast consisting mainly of Elisabeth Rethberg, Julia Claussen, Dorothee Manski, Martinelli, de Luca, Tedesco and Pinza held forth in splendid form. Mme. Rethberg, more entrancing than ever, sang in excellent voice as did her associate Mr. Martinelli.

Thoroughly delightful were the orchestral effects of this fascinatingly imaginative opera with Mr. Serafin conducting.

J. M. D.

Turandot Again

TURANDOT is a beautiful spectacle and on its third appearance at the Metropolitan this season on Monday evening, Dec. 10, the impression remains. Mr. Lauri-Volpi and Mmes. Jeritza, and Guilford made Turandot real music, which is a somewhat difficult feat to perform. Mr. Lawrence Gilman compares Puccini to Flaubert, both striving to enter the inner court but forever forced to remain in the outer courtyard. Puccini's limitations are never more apparent than in this posthumous opera. It is glorious to gaze upon the handiwork of Mr. Urban, it is more glorious to listen to those who sing, but a feeling of futility persists, the pity that there is not more to sing.

The cast, included Messrs. Altglass, Ludiker, De Luca, Bada, Tedesco and Cehanovsky, and Mmes. Parissette and Flexer. Mr. Serafin conducted.

Ernest Schelling's Recital

ERNEST SCHELLING offered his services for a Carnegie Hall recital on Monday evening, Dec. 10 as a tribute to the memory of Mrs. Henry Marquand, the proceeds to go for the endowment of a Public Health nurse.

He played the Schumann Op. 17 Fantasy, his own Theme and Variations, the Barcarolle, three Mazurkas, and the A-flat Ballade of Chopin, Granados Denza Lente and Valenciennes, Blanchet's Au Jardin du vieux serail, and a transcription of the Tristan Prelude and Liebestod.

Mr. Schelling gave his audience no chance to forget that the piano is indeed a percussion instrument. He filled the auditorium with an extraordinary volume of tone, an excessive use of the damper pedal often gave blurred sounds. He gained his sweeping effects more by opposing large masses of tone than by a feeling for line. Occasionally he showed what a beautiful singing tone he can command at will. His hearers were many and enthusiastic.

A. P. D.

The Madrigal Club

AMERICAN Composers' afternoon at the Madrigal Club, Sunday, December 9, brought honor to Charles Fonteyn Manney, Horace Johnson, Clara Edwards and Henry Holden Huss. A unique and highly interesting procedure found each composer at the piano to accompany the artist presenting his work.

Lawrence Wolfe, tenor, in excellent voice gave musically performances of several delightful writings of Horace Johnson. Charles Fonteyn Manney was well represented by Charles Stratton, tenor, especially in a group of negro spirituals; Miss Ethel Best interpreted for Clara Edwards. Three piano compositions of Henry Holden Huss were introduced by William Sinclair Craig.

J. M. D.

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• Lenore Ulric—Musical Iconoclast •

THE first thing you realize about Lenore Ulric when you meet her off-stage is that she doesn't play parts at all. She lives them. What captivated the theatre-going public in the lovable diableries of Kiki, the primitive allure of Tiger Rose, the unaffected, hearty abandon of Lulu Belle, lies not at all in the roles, but in the nature of their gifted portrayer. The quick step, the artless gestures of eloquent wrists, the peculiar rush of words, ending in emphasis by intonation, the triumphant flash of eyes to settle a point that satisfies its maker, best of all, the utter unconsciousness of self, are all eminently personal, off-stage assets of Lenore Ulric, and no coaching and training has put them there. Mr. Belasco considers her "the finest living portrayer of primitives." She, in turn, disclaims any credit for the position she occupies in the realm of the theatre. "I'm only one of Mr. Belasco's by-products."

Miss Ulric received me between the morning and afternoon rehearsals of *Mima*, in which she opened last week. She was very willing to talk about music, not because she claims any expertness in the art. "Let's settle it first that I speak as a layman and not an expert. Otherwise it might seem impertinence for me to express myself at all. I haven't studied music thoroughly, and when I give out my likes and dislikes, that's about as far as I can go. But I'm definite enough in those!"

"What music training I've had, has been vocal. Unfortunately, I was started off in wrong hands, and had my throat nearly ruined for me. All of which made it twice as hard, first to get my throat back into healthy shape, and after that, to unlearn wrong methods of voice production and make a fresh start along correct, natural lines. Here and there when I read the advice of some eminent teacher, like Dr. Damrosch, stressing the importance of making the right start, I want to talk along, and scream out about my own experiences. I'm happy to note each year the increasing number of eminent musicians who are pledging their aid to the cause of teaching and testing students, and the facility with which adequate instruction is being put within the reach of all."

"I'VE inherited my love for music, and possibly a certain aptitude for it, from my grandfather Ulric—von Ulric the name was in his time—who came from Alsace-Lorraine, and was taken to Berlin as a boy prodigy. He enjoyed great favor there, and gave promise of making a great name for himself with his violin. But he came to America, and fell in love and got married, and the need of supporting a family put an end to his hopes of a great career. I've always felt sorry for grandfather Ulric, who dreamed so much and got so little. I'd like to make things up to him!"

I asked Miss Ulric what her musical preferences are. "I haven't any preferences. I like all that is lovely. Yes, I make that my test rather than any 'school' or type. And I have found strains of melody, in unheralded, unclaimed popular music that held more genuine loveliness than many a work of advertised greatness. I wish people wouldn't make such hide-bound distinctions between music and popular music. I see a step forward in the leveling of such distinctions in the position George Gershwin is making for himself. His popular music is among the best we

"It's That Tendency to Praise What We Know to Be Fine and Hesitate Before What Hasn't Been Officially Approved That Lessens the Possibilities of So Much Popular Music," Says Miss Ulric

By R. H. Wollstein



Lenore Ulric, appearing in "*Mima*," which Mr. Belasco calls "his swan song."

have; his settings for musical shows meet all the requirements of that form; and together with that, he is earning distinction in the fields of concert and symphonic music that used to be hermetically sealed to any writer who went in for the other type of work.

"DON'T think I'm putting up a plea for less noble music. That's the last thing I would do. But, I should like to see more stress laid on those factors that, to me at least, seem the foundation of all music—the ability to move; to portray what is true; the life-quality, if you will. And all that can so often be found in music that wouldn't dare raise its head in the world of music at all."

"After all, that pulsing, life-quality is what counts. External perfections of style and technic can be taught, just as

we in our profession have to be taught to walk across the stage. I've heard themes in the work of Irving Berlin, and martial cadences in the marches of Sousa that, if they were to be heard in some symphony of Bruckner or Reger, would raise us to a pitch of enthusiasm. Laugh, if you like! I told you I was going to be definite in my tastes! It's that tendency to praise what we know to be fine, and hesitate before what hasn't yet been officially approved, that lessens the possibilities of so much popular music that deserves to be better rated."

"And the same thing holds good of modernisms in music. I wish our younger composers were given a 'better break.' It's only reasonable that all the newnesses of our age—in science, in life itself—should be mirrored in music. All I insist on, though, is that

such music remain truly lovely. Personally, I've no objections to exploring the field of melody to its fullest limit. But we mustn't pass that limit, and discard it entirely!"

"IT'S hard for me to select a 'favorite composer.' The last one I hear who stirs me remains my favorite—till the next one. I lean more to the Romantic composers, of sweeping emotions, and sentiments they weren't ashamed to show. I adore Schubert; his songs, especially—though that's probably because I know them best. Naturally, I enjoy the opera most of all music, because of its dramatic value. I like the *Coq d'Or* very much, and I love *Carmen*. But I love Puccini best of all! And he's always direct in his statements; always sure of his attack and his effects as well. There's no quibbling with him, and I like that. After all, when you go to hear music for the joy and the recreation it affords you, not as a trained musician, with studied and critical ears, melody and a sincere sweeping of emotionalism are the factors that make you happiest."

"I believe that the synchronization of sound and sight in motion pictures, making it possible for the multitudes to get a clear vision and a clear audition of the great musicians 'doing their bit' is one of the mightiest instruments for good that has been slipped into the hand of music for many a year. Think what it will mean to the legions of music lovers, many of them living miles away from any center of musical activity, many of them poor, to hear and see Schumann-Heink, Gigli, Galli-Curci, Hofmann, Kreisler, and ever so many more—just by going to the movies! We hear a great deal of talk about what ought to be done to improve the musical taste of today's children, and the general musical conditions surrounding them. Here's the best solution yet. Let's see now how effectively it's going to be utilized."

GREENWICH PROGRAM HAS HOLIDAY TONE

A program which contained a Christmas interlude and other holiday music was given Dec. 6, in the Greenwich Young People's Symphony Series conducted by David Mannes.

The program, divided as usual into a short list for young children and a longer one for young people, included Edward German's *Merrymaker's Dance and Country Dance*, Grainger's arrangement of *Shepherd's Hey*; Dvorak's *Humoresque*, Piere's *Entrance of the Little Fauns*, and Wagner's *Ride of the Valkyries*. In the Christmas interlude, Edward O'Brien, a young tenor, sang an excerpt from *Messiah*, accompanied by the orchestra, and the audience joined in singing carols.

The second part of the program, arranged for older children, held the first movement from Tchaikovsky's *Symphony No. 4*.

The third concert in this series will be given early in January.

CHOIRS GIVE PROGRAMS

PORTLAND, Ore.—The Liedertafel Male Chorus gave a concert Nov. 17, under Herman Hafner's direction in the Turnverein Hall. Helen Fromme Schedler, soprano, and Jane Hamer Kanzler, pianist, were the soloists.

The Mount Olivet Negro Choir appeared the night of Nov. 18 in the First Methodist Church. D. L. P.

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Names and What Their Owners Are Doing

Mrs. Edward Franko Goldman will give the fourth and fifth of her Series of Music Dramalogues on the Life and Works of Richard Wagner at the Aeolian Hall, New York, on the evenings of Jan. 2 and 16. They will be devoted to Die Meistersinger and Parsifal.

Helen Hoerle, formerly director of publicity for the Wolfsohn Musical Bureau, is now handling the artists' special publicity for the Keith-Albee-Orpheum Circuit.

Alexander Gretchaninoff, Russian composer-conductor, arrives in America after the holidays for a series of concerts at which he will be featured in both capacities. With Nina Koshetz, soprano, assisting, he is scheduled to appear in New York on Jan. 13 in Carnegie Hall.

The Leeson Conservatory of Music announces that Albert Legnini, pupil of the school, has been awarded first prize in the junior high school competition of Delaware County.

Emily Beglin Vanderpoel, soprano, gave a recital of compositions by her husband, Frederick W. Vanderpoel, at the Kearney High School auditorium, Kearney, N. J., with the composer at the piano, on Thanksgiving Day.

Ethelynde Smith, soprano, was fulfilling a return engagement when she gave a recital in the Scottish Rite Auditorium, in Mobile, Ala., on Nov. 27. Appearing under the auspices of the Shriners, Miss Smith was heard by a capacity audience of 2,000.

The Detroit String Quartet is rehearsing for concerts to be given in Orchestra Hall, Detroit, on Jan. 7, Feb. 4, March 18 and April 8. The Detroit Symphony Society sponsors the Quartet, whose members are "first desk" men in the Detroit Symphony Orchestra. They are Ilya Schkolnik, William Graffh King, Valbert P. Coffey and Georges Miquelle.

Muriel Kerr, of the Juilliard Graduate School, one of the young artists sponsored at the initial Schubert Memorial concert in Carnegie Hall, New York, on Dec. 5, substituted for Ernest Schelling on Sunday, Dec. 10, at the Educational Alliance on short notice. Mr. Schelling, scheduled to give a recital at the Alliance, was taken ill, and Miss Kerr was called upon to replace him. Miss Kerr's debut solo recital in New York will take place on Jan. 31 in the Town Hall.

Richard Crooks, American tenor, was scheduled to arrive from Europe on the America, accompanied by Mrs. Crooks and his two children, Dicky and Patsy, on Dec. 17. Mr. Crooks returns from his third consecutive concert and operatic tour of the Continent.

Josef Martin, pianist, will give his first New York recital this season in the Golden Theatre, on Sunday evening, Dec. 30.

Rafael Diaz recently sang Rudolph Gruen's song My Own, in Garden City, and Southampton, L. I., and at Lake Placid, N. Y. Others who are singing Mr. Gruen's songs include: Paul Althouse, Lucresia, Bori, Yvonne D'Arle, Mario Chamlee, Julia Claussen, Richard Crooks and Giuseppe Danise.

Eda Bertha Tepel Kroitzsch gave a recital of songs by Schubert, Schumann, Brahms and Strauss in the studio of Walter S. Young, on Saturday afternoon, Dec. 15.

John Warren Erb conducted a Christmas vesper service of the Choir and Glee Club of Lafayette College, on Dec. 9. There were sixty singers in the chancel and a brass chorale choir of fourteen men. Mr. Erb lectured on Dec. 14 before the Graduate Women's Club at Columbia University on Handel and the Inner Message of the Messiah.

Isabel Richardson Molter appeared in Waco, Tex., on Nov. 30 before the T. M. T. A. Convention. Subsequent appearances were in Fort Worth on Dec. 2 and Dallas on Dec. 4.

Beryl Rubinstein's new children's pieces, Siciliano and The Little Match Girl, published by Carl Fischer, complete a group of five compositions. The other numbers are The Shepherd Boy, Minuet a la Reine and the Procession.

ciety under the direction of Mr. Voegeli, manager of the Chicago Symphony Orchestra.

Olga Zundel, cellist, winner of the Walter W. Naumburg Musical Foundation prize, will give her debut recital in Town Hall, New York, on Jan. 3.

The Choral Society of Philadelphia will give its first concert of the season in the Academy of Music on Dec. 28 singing Messiah. This will be the fiftieth performance of the oratorio by the society under the direction of Henry Gordon Thunder. Members of the Philadelphia Orchestra and the following soloists will assist: Ethel Righter Wilson, Ida Mae Claudy Royal P. MacLellan and Reinhold Schmidt.

The Cleveland Institute of Music

THREE NEW STARS FOR THE AIR



Making their debut Monday, Dec. 17, before the radio audience of the National Broadcasting Company, were Jean Palmer-Soudeikine, soprano, Eugenia Wellerson, violinist, and Giuseppe Martino-Rossi, baritone. They were selected from 1,500 candidates to make their New York concert debuts sponsored by the NBC and the National Music League. With them is George Engles, director of the National Broadcasting and Concert Bureau, in charge of debuts.

Mr. Rubinstein directs the piano department of the Cleveland Institute of Music, and these are his first compositions for children, though he has to his credit many other works.

Juilliard Graduate School students singing in The Merry Wives of Windsor with the Little Theatre Opera Company, beginning Jan. 14 in the Hecksher Theatre, New York, were to Janice Davenport, Evan Evans and Carl Theman. Nicolai Berezowsky's Suite for wind instruments was listed to be played by the League of Composers on Dec. 19 in Town Hall, New York. Isabelle Yalkovsky, who was soloist with the Philadelphia Orchestra in the Metropolitan Opera House in Philadelphia on Dec. 2, will appear with the New York Philharmonic-Symphony Orchestra under Ossip Gabrilowitsch at the Schubert Memorial's second concert on Jan. 2, Carnegie Hall, playing Tchaikovsky's Piano Concerto in B flat minor.

The University Glee Club of Brooklyn is to give a concert in the Academy of Music on Feb. 10, for the Big Sisters.

The Pro Arte Quartet has been booked for two performances in Chicago with the Chamber Music So-

announced a Schubert program by Arthur Loesser, Andre de Ribaupierre and Edward Buck at the Cleveland Museum of Art on Dec. 21. Mr. Rubinstein and Mr. de Ribaupierre were booked for a musicale in the home of Mrs. Albert S. Ingalls in Cleveland on Dec. 18. The Cleveland Chamber Music Society engaged the Cleveland Trio for a program on Dec. 10, and the Trio was to be presented in Columbus a day earlier by the Columbus Chamber Music Society.

Marvin Maazel, pianist, who is concertizing abroad this season, has given two concerts at the Champ-Elysees Theatre, Paris, the second appearance taking place on Nov. 26. Mr. Maazel's success at his London debut in Albert Hall on Oct. 28 resulted in a second recital in that city on Nov. 28 and a third on Dec. 4. Londoners will hear his fourth recital in March. Mr. Maazel has made two appearances in Vienna this season. He has played there seven times since his debut with the Vienna Symphony Orchestra last season, when he gave the Rubinstein D minor concerto and was recalled seventeen times.

The Chansonelle Chorale, an organization composed of women's voices, conducted by Charles Kitchell, an-

nounces its sixth public concert to be given in the Waldorf-Astoria, New York, on Jan. 14. The assisting artist will be Herbert Gould, baritone.

Arthur Kraft will sing at the dedication of Memorial Hall, Ohio University, Athens, on Jan. 20. In connection with his Apollo Club booking in Chicago, for the tenor solos in Messiah, Mr. Kraft was engaged to appear at the MacDowell Club benefit in the Oak Park Country Club, Dec. 18.

Rudolph Reuter has been engaged for the Washington Chamber Music Festival in January, 1929. He was booked to appear on Dec. 2 in Chicago and was to play on Dec. 12 at Orchestra Hall in a special concert given by the Lake View Musical Society. Other engagements are at Springfield, Ill.; Arkadelphia, Ark.; Galesburg, Ill.; Indianapolis and Cincinnati. He will appear several times in joint recital with Jacques Gordon, and with the Gordon Quartet. Mr. Reuter has also contracted for an appearance at the Bowl in Redlands, Calif. next summer, during the session of his master class in Los Angeles.

Mieczyslaw Munz was booked for a concert in Jacksonville, Fla., on Dec. 16. This engagement was in connection with appearances in Murfreesboro, Tenn., Birmingham, Ala., and Tallahassee, Fla.

The Adesdi Chorus under the direction of Margarete Dossoff, will give its fifth public concert on Sunday afternoon, Dec. 23, at the Charles Hopkins Theatre, New York.

Paul Stassevitch, concertmaster of the American Symphonic Ensemble, will be the soloist at the conductorless orchestra's first concert of its subscription series in Carnegie Hall, New York, Jan. 5. He will be at the piano for the Prokofieff piano concerto, No. 3.

Katharine Goodson, pianist, will return to America on Jan. 1, 1930, under the management of Haensel & Jones. She will remain in this country until April 1, 1930.

Blanche Marchesi's Singing Academy, Paris, reports many activities. The twin sisters Meduria, contraltos, have been engaged for Balieff's Chauve Souris. Norah Sabin has been playing in Nigel Playfair's London production of The Beggar's Opera as Polly Peachum, and filling engagements in Queens Hall and elsewhere. Gladys Field has made her Paris debut with the Dubruille Orchestra. Elsa Lynn has been engaged at the Neuilly English Church as Contralto soloist. Ruth Stoffel is contralto in the American Church, in Paris. Her concert debut was scheduled for Dec. 9, at the American Women's Club.

Caroline Powers Thomas, violinist, is appearing in recital in Town Hall, New York, Dec. 28.

Sigurd Nilssen, bass, will appear with the Little Symphony Orchestra in Winnetka, Ill., on Feb. 18.

William Clark, tenor, is appearing in joint recital with Beatrice Harrison at the Barbizon, New York, on Jan. 8.

Maria Bashian is scheduled for an appearance in Toronto, Canada, under the auspices of the Women's Club of that city on March 7.

Bernard Lebow will give a pupils' recital in Steinway Hall, New York, on Dec. 26.

High School Students Play at Fair

THE Atchison High School Orchestra was accorded the distinction of being the only high school orchestra in the Kansas Day program at the American Royal Stock Show in the two Kansas Cities. The orchestra is one of the best of its kind in this district, and has been built up in an astonishingly short time by W. G. Altimari, high school music director. The orchestra took second place in the Northeast Kansas Contest at Kansas City last year.

F. A. C.

Play Honegger in New Haven

Orchestra Introduces Pastorale d'Ete

NEW HAVEN, CONN., Dec. 19.—The New Haven Symphony Orchestra gave the second concert of its thirty-fifth season in Woolsey Hall on a Sunday afternoon. The largest audience of the series heard David Stanley Smith conduct Schubert's C major Symphony, Honegger's Pastorale d'Ete (played for the first time in this city), and the Prelude to and Love Death from Tristan and Isolde. The soprano soloist was Cati Andreades, whose local debut concert proved an artistic success.

The first of five Expositions of Classical and Modern Chamber Music by Arthur Whiting was given in Sprague Memorial Hall. The assisting artists were Georges Barrere, flutist, and Flora Collins, soprano. Mr. Whiting was at the piano. The program was devoted to works by the old masters.

Singers' Recitals

Ernestine Schumann-Heink, assisted by Mischa Elzon, violinist, and with Katherine Hoffman at the piano, gave a recital in Woolsey Hall.

Miss Andreades made a second appearance, this time in recital, in Sprague Memorial Hall. Her accompanist was Ralph Linsley of the Yale School of Music faculty.

The first recital by Bruce Simonds, pianist, was given in Sprague Memorial Hall on a recent evening.

Under the auspices of the Pundits, an organization of Yale undergraduates, the Schubert centenary was commemorated in Sprague Memorial Hall. The address was given by William Lyon Phelps, and musical participants were Rosalind Simonds, Hugo Kortschak, Ellsworth Grumman, Grace Walker Nichols, Walter R. Cowles, Carl Lohman, Arthur Hague, Ralph Linsley and Antoinette Farnham.

ARTHUR TROOSTWYK.

Marie Sidenius Zendt, soprano, has returned to Chicago from New York, where she completed arrangements to make Victor records. The recordings will be made in Chicago. Mrs. Zendt was to begin her western tour in Kansas City on Dec. 16, singing in a performance of Messiah. A recital in Phoenix, Ariz., was arranged for Dec. 18. Other engagements include Los Angeles on Jan. 10.

The Continent Turns to Furtwangler

But Berlin Conductor Denies He
Will Take Over Viennese Opera

By Dr. Paul Stefan

VIENNA, Dec. 1.—Wilhelm Furtwangler is the focal point of musical attention in German-speaking countries. He has just had two new triumphs in Vienna—as guest conductor at the Opera, in Rheingold, and as regular conductor of the best orchestral concerts (the Philharmonic, with the Opera House Orchestra), in the two great symphonies of Schubert. Immediately thereafter there appeared in the newspapers of Berlin and Vienna the announcement that the direction of the Opera House of Vienna had been offered him. The Berlin papers protested loudly, and urged that the great man, who is also regular conductor of the Berlin Philharmonic, be kept in Berlin, and permanently attached there before Vienna could get ahead of the Prussian capital.

Opposes Dual Idea

In the lobby of the great Viennese Ringstrasse Hotel where Furtwangler lives when in this city, I had a long conversation with him, one of many, in which I often learn much more of his plans than can be made public. He had denied he would take over the direction of the Vienna Opera House in the near future. Nevertheless the report persisted on all sides that these negotiations had been going on for a long time, and that they were being continued. The general opinion is that the contract with the present conductor of the Opera, Franz Schalk, which runs until 1930, presents insurmountable obstacles.

FURTWANGLER spoke to me very frankly on this point.

"You can tell your readers," he said, "that I should never think of becoming director of the Opera at this time, while it still has another director. Nothing good can come out of a pair of directors, as you in Vienna have particularly good reason to know. If a man of the stature of Richard Strauss could not succeed in working beside Schalk, how should I succeed?"

"If I ever became director of the Opera I should have to be the only master. You must remember, too, that I should have to consider very carefully the contract with the Austrian government, to remain continuously in Vienna. Or course, I should have to do this in any case for most of the season, if I became director. I should have to give up my contact with the German public, which is very dear to me, and I should have to get along without most of my other European engagements, which would be, apart from any other consideration, a considerable material sacrifice, for which the Austrian State could offer no adequate compensation. But I might, under certain circumstances, and provided it did not conflict with previous arrangements, be inclined to consider this sacrifice. I am thinking it over."

"SHALL you fulfill all the engagements which you have made for this season, Herr Doktor?" I asked.

"Certainly," he answered. "I am leaving Vienna now for a tour through Germany with the Berlin Philharmonic.



Wilhelm Furtwangler, the focal point of musical attention in German-speaking countries just now.

Then, with the orchestra, of course, I am going to London and Liverpool. Then come a series of concerts which I have undertaken in Berlin and Hamburg. Then I am returning to Vienna, where I am to conduct Rheingold, Walkure, The Marriage of Figaro, and Fidelio. Of course there will be a thorough *Neueinstudierung* of these works prior to their performance. In the spring I am interrupting my activities in Vienna for a considerable period, to make another tour with the Berlin Philharmonic, which will take me to Scandinavia and Switzerland. Some concerts in Paris, too, are in prospect. In the early summer I am to conduct a series of performances to inaugurate the Berlin summer season, a novelty which it is hoped to introduce. So for the present I have enough to do."

Promises Novelties

"Are you presenting some novelties?" "In Berlin I am to conduct the premiere of the new Variations of Schonberg. Then I have a new orchestral work of Hindemith, and one of that in-

teresting young composer, Guenther Raphael. I may also bring out the Quartet, Lyric Suite, of Alban Berg, in an arrangement for string orchestra."

"Are you putting on any oratorios?"

"In Berlin, I am conducting a performance of the St. Matthew Passion for charity, as I did last year. I am giving the St. Matthew Passion in Vienna, and also The Damnation of Faust, by Berlioz."

"Is there any danger that you will go to America for any extended stay in the near future?"

"Hardly. At least for some time. I regret that really very deeply, as I find the American public and musical conditions in America enchanting. But for the present I have undertaken too much in the Old World."

Native Work Stops Show

Portland Audience Excited
by American Program

PORTLAND, Ore., Dec. 12.—A Portland audience, forgetting to be perfunctory in applauding, permitted its outward calm to be ruffled and its emotional restraint to be shaken when it very nearly stopped the show acclaiming a pair of American pianists and an American composition at the Portland Symphony orchestra concert on Nov. 19.

Guy Maier and Lee Pattison, dynamic exponents of music for two pianos, had suggested that the Ballad for two pianos and orchestra by Leo Sowerby, be on this program. Their suggestion was adopted, almost against the better judgment of those who were keenly aware of Portland's habitual coldness to American compositions. Maier's and Pattison's judgment was vindicated by one of the greatest ovations ever given a soloist or pair of soloists at a symphony concert in this city.

Unfamiliar Music

This program was given over almost in its entirety to numbers Willem van Hoogstraten had not conducted in Portland up to this time—nor had anybody else, for that matter. Only the overture to Rosamunde, leading off the polyglot program, by way of recognizing the fact Schubert was that night 100 years dead, represented the orchestra's collection of old-timers. While Mozart's E flat concerto for two clavier undoubtedly had its moments, the outstanding premiere of the evening, aside from the Sowerby, was that of the Rheinfahrt and Trauermarsch from Götterdämmerung. Another first-timer, the overture to Glinka's Russian and Ludmilla capped the anticlimax after the Maier-Pattison-Sowerby sensation.

DAVID L. PIPER.

WILL TOUR EUROPE

PITTSBURGH.—J. Fred Lissfelt, music critic of the Pittsburgh Sun-Telegraph, announces a music tour of Europe from June 29 to Sept. 1, 1929, in conjunction with the American Express Company. The festivals at Munich and Salzburg as well as other European attractions, will be visited.

W. E. B.

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Otello Opens La Scala

Italian Opera Houses to Have Season of Novelties and Premieres

By Federico Candida

MILAN, Dec. 8.—The reopening of La Scala took place on Nov. 15, with Verdi's *Otello*. It was a social as well as a musical event. Toscanini was greeted on his appearance with an imposing ovation. His success was up to the expectations of the public. The brilliance of last year was, in fact, repeated. The tempest once more revealed the extraordinary rhythm of the conductor and magnificence of the chorus, and created another furor. To Toscanini gave an unprecedented life these Michelangesque pages, in truth, and vigor. He realized in impressive fashion the music of Verdi. The entire performance had an admirable stylistic purity, both on the stage and in the orchestra.

Certainly, without Toscanini, Verdi's work, executed with the artists of this performance, would leave more than one listener unsatisfied. For the magic baton of the great conductor succeeded again in imparting a certain life to the voices of the executants, not always of similar greatness. Thus the voices of the tenor, Trantoul and the baritone, Stabile, seemed less than excellent at times when they were not the objects of Toscanini's particular attention. Trantoul gave an adequate performance, despite his inability to modify a certain guttural quality in his tone production. Stabile, who is an unexcelled Falstaff, does not give to the part of Iago an equal energy in declamation and incisiveness of phrasing. The soprano, Signora Pampanini, has a brilliant voice, fresh and accurate, but she is less adapted to the part of Desdemona as far as appearance is concerned.

La Forza Revived

On Nov. 17 the Scala brought out *La Forza del Destino*, which had not been heard for more than twenty years, when Toscanini directed it before going to the Metropolitan. At that time, in spite of his magnificent conducting, the opera failed, owing to the unpreparedness and the nervousness of the singers.

This time the Verdi opera came back into its own. The Rataplan, for example, had an accentuation and a rhythmic precision which electrified the house, amazed that it was possible to draw from a page so modest in appearance an effect so striking, and so in keeping with contemporary taste. On the stage the prima donna was Bianca Scacciati of the liquid voice, rich and pure. She has a mastery of Verdian phrasing. The baritone, Franci, scored at the same time. The tenor Merli, in spite of the limited scope of his voice, played the part of Don Alvaro with notable histrionic ability, and with an adequate interpretation. Pasero and Faticanti were excellent in their respective roles of Padre Guardiano and Melitone. The *mise-en-scene* and the sets of the painter Marchiori deserved the applause of the public. The *Forza del Destino* is thus a feature which will receive several performances during the present season.

The third opera at the Scala was *Sly*, by Wolf-Ferrari. Its success of last year was thoroughly confirmed. The performance, directed by Ettore Panizza, seemed perfect, especially as far as the tenor, Aureliano Pertile was musically and histrionically. Bruna concerned. He is a notable artist both

Rasa, in the part of Dolly, repeated her earlier successes at the Scala. She is a splendid artist with a truly exceptional voice.

The New Maddalena

The new opera of Michetti, *La Maddalena* was produced on Nov. 22. Its success was one of those that are called—no one knows why—*di stima*. There were, to be sure, fourteen curtain calls, but there was a certain unmistakable coolness about the reception.

La Maddalena, to tell the truth, is not a success, dramatically; it is more of a lyric idyll than a drama. The libretto, written by the composer, shows clearly that his main interest was in the music.

There is, moreover, no really sustained lyricism in Michetti's opera; it is a skeleton which seems lacking in invention. And there seemed no surety and firmness of treatment, either harmonic or orchestral. It seems to be far removed from the thousand and one arguments which it had caused; it is distinguished only by a fairly obvious mystical atmosphere. Michetti, with the laudable aim of writing simple and clear melody, is a little too reminiscent of Mascagni, Perosi and Strauss. He oscillates a little too much between *Isabeau* and *Salome*, and never impresses with his own stamp, with any intensity or variety of ideas. His characters, too, lack any marked individuality.

Is Improvisational

The composer heeded too much the impulse of improvisation in this work, and, counting too heavily on his creative powers, falls at times into pure dilettantism. The stage shows up only too clearly the weaknesses of the work. The monotony of musical treatment strikes even the untutored ear; sensual love and mystic renunciation and fervor are all treated with the same melodic character and the same orchestral color. To a certain extent the preponderance which the horn assumes in this score is of interest. The most successful moment of the opera is the final scene, but even there a certain tremor of religious and mystical feeling is lacking.

The performance, marvellously conducted by that true artist, Ettore Panizza, did a great deal to enlist the sympathetic attention of the public. Bruna Rasa, in the leading role, deserves especial praise. She has a clear and velvety voice which she produces with perfect spontaneity and a masterly technique.

Antonio Melandri, the tenor, also did well; he has a limpid voice and incisively vigorous diction. The baritone, Armando Borgioli, sang his part adequately. The *mise-en-scene* merited the general applause; the sets were painted by Santoni.

ROME, Dec. 1.—The archeological researches which the Government of Rome decided upon for this year have been rushed feverishly in order that the Augusteo, scene of the archeologists' labors, might be free for the reopening concerts.

The symphonic season of 1928-1929 will open on December 2, with an orchestral concert directed by Bernardino Molinari, artistic director of the Augusteo. He will follow this up with a magnificent premiere, in the concerts immediately following,—the *Oratio*

Singer Who
Appeared with
Battistini, Dies



June Salteni Mochi

WHEN the late Mattia Battistini appeared in London in 1924, June Salteni (Skeltion) Mochi sang with him in a gala performance. And now, following news of Battistini's death, comes the news that Mme. Salteni Mochi died ten days later, on Nov. 17. Born in What Cheer, Iowa, Mme. Salteni Mochi studied in this country and in Europe. In 1920 she married the Marchese Ugo Mochi, a Florentine sculptor. During the last four years she had been in almost continuous ill health, which had prevented her from making public appearances.

Vespertina of Don Lorenzo Perosi, one of the most inspired of the oratorios of that master. The work, scored for soprano voice, chorus and orchestra, is as yet unpublished and has never been performed. The singer engaged is Laura Pasini.

The following conductors, listed in the order of their appearance, are to succeed Molinari on the podium of the Augusteo: Victor De Sabata, Desire Defauw, Sergio Failoni, Pietro Mascagni, Ferruccio Calusio, Otto Klemperer, Mario Rossi, and finally Bernardino Molinari again.

Three Premieres

During De Sabata's visit three symphonic compositions are to have their Augusteo premieres: Frazzi's *Cicilia*, for chorus and orchestra. Vincenzo Tommasini's *Nocturne*, *Fanfare* and *Fugue*, and the *Puppazzetti* of Alfredo Casella.

Désiré Defauw, noted Belgian conductor, who had such a conspicuous success at the Augusteo last season, will return to direct the concerts of the last of December and the first part January. At the last of these concerts Rome is to hear the young Russian violinist, Nathan Milstein, known for his truly exceptional gifts.

A very unusual concert of the greatest artistic and scientific interest will bring Maurice Martenot to the Augusteo, with his own "ether-music" instrument, said to be among the most perfect of its kind. Martenot has just had huge successes in Paris, Berlin and Vienna.

San Carlo Season

At a meeting of the directorate of the San Carlo Theatre in Naples the general outline of the coming season, which will begin a month and a half

behind the regular schedule, was drawn up. The redécoration and renovation of the theatre as well as the new and very modern electrical installation will be completed by Jan. 15. The theatre will open on February 15. The stage will be about thirty feet higher than before, and the tremendous columns which have taken a good deal from its width are being removed. With the very up to date electric and mechanical equipment which is being installed it will be able to hold its own with the greatest stages of Europe.

With regard to the coming season, it is known that the new operas will be: *Fra Gherardo*, of Pizzetti, conducted by the composer; *Sly*, of Wolf-Ferrari; and *The Egyptian Helen*, perhaps under the direction of the composer. Among the artists engaged, although the roster is not as yet complete, are: Mmes. Toti dal Monte, Della Rizza, and Turner, and Messrs. Schipa, Pertile, De Muro, Mirassou, Dimitrescu, Marini, Badini, Viglione Borghese, Molinari, De Angeli. The season will last about three months, or a trifle longer. *Il Crepuscolo degli Dei* will open the season, with Vitale conducting.

At the Teatro Reale

The season of the Teatro Reale dell'Opera will probably be inaugurated on Dec. 26, with *Norma*, Claudia Muzio singing the title role.

Among the novelties: the *Sette Canzoni* of Malipiero, *Fra Gherardo* of Pizzetti, the one-act opera *Il Gobbo del Califo* of the young Franco Casavola, on a libretto by Arturo Rossato. The conductors will be Gino Marinuzzi and Geatano Savagnoli, with the participation of visiting conductors. Singers include: Mmes. Muzio, Toti dal Monte, Cristoforeanu, Pampanini, Scacciati; the tenors, Pertile, Mirassou, Manto, Baggio; the baritones, Stracciari, Franci, Gilardini, Maugeri and Morelli, and the basses De Angelis and Dominici. Very probably Chaliapin will sing Boris.

The young American pianist, Rock Ferris, appeared recently at the Sala Sgambati, in a program which lacked those pieces which, through the frequency of their appearance, have come to be known as *Pezzi d'obbligo*. Beethoven was represented; Chopin yes and no, for some dispute the authenticity of the *Nocturne*, Op. 72.

Let us say at once that these lacunae were welcome. Our special thanks must go to the pianist for his inclusion of the three delightful Italian dances of the sixteenth century, transcribed by Respighi.

Mr. Ferris is obviously possessed of a great mastery of the keyboard, which permits him to surmount with great elan, and without apparent effort, the great difficulties of the *Sonata*, Op. 5, of Brahms, of the *Toccata* of Schumann, and of the infernal *Mephisto Waltz* of Liszt. As interpreter he was excellent in the *Sonata* of Brahms, and he succeeded admirably—not a small virtue—in fusing into a whole the rather fragmentary musical expression of the German master.

At the teatro Regio of Turin the concert season which closes on Dec. 10, will hardly be over when the Opera season starts, on Dec. 22. The opening night will bring *Falstaff* with Mariano Stabile. There will follow: *Tristan and Iolde*, directed by Wolff; *Il Re of Giordano*, which will be presented here before it is heard at La Scala; the *Amore Medico* of Wolf-Ferrari, an opera new to Italy with Signora Assunta Gargiulo; *Fra Diavolo* with Aureliano Pertile; *Lucia* with Toti dal Monte; *Carmen* with Zinetti. *Fra Diavolo* will be directed by Guarnieri and all the other operas by Franco Capuana. The opera season will hardly be over when it, in turn, will give way to a second concert season from March 13 to April 30. This will be a series of symphony concerts to be conducted by Guarnieri, Capuana, Baroni, Scherchen and Wendel.

St. Louis Meets Kallinikoff at Pop Concert

By Susan L. Cost

ST. LOUIS, Dec. 19.—Kallinikoff's First Symphony was introduced to St. Louis at the first popular concert conducted by Emil Oberhoffer on Sunday, Nov. 11. Also outstanding was Mr. Oberhoffer's transcription of six of MacDowell's Woodland Sketches. These were charming. Other numbers were the overture to La Forza del Destino and Strauss' Emperor Joseph Waltzes.

Of more than ordinary interest was the first concert given by the Symphony Orchestra in the young people's series. This was due largely to the fact that Mr. Oberhoffer brought about a degree of intimacy by talking to his auditors informally, telling them about the music and playing themes on the piano. The program included the overture to The Magic Flute; the first movement of Beethoven's Fifth Symphony; the entr'acte and ballet music from Rosamunde; the Dance of the Apprentices from Die Meistersinger and Strauss' Tales from the Vienna Woods.

Orchestral Soloists

The second pair of concerts given by the St. Louis Symphony Orchestra under Mr. Oberhoffer brought Schubert's Rosamunde overture and C major Symphony, and Paul Kochanski as violin soloist. Mr. Kochanski played the Beethoven Concerto with the Joachim cadenza.

The third pair of Symphony orchestra concerts, led by Mr. Oberhoffer, included Kamarinskaya by Glinka, Rachmaninoff's Symphony No. 2 and Ravel's La Valse. The soloist was Yolando Mero, who gave a first time performance in St. Louis of her own Capriccio Ungarese.

Before an audience that filled the Odeon to capacity, Fritz Kreisler appeared for his annual recital on Nov. 23. It was a joyous occasion. Carl Lamson accompanied and Elizabeth Cueny managed the concert.

Leginska Conducts

Another Cueny attraction in the Odeon was Ethel Leginska and her Women's Symphony Orchestra. The program contained Beethoven's Fifth Symphony, the overture to Oberon, The Dance of the Fools from Rimsky-Korsakoff's The Snow Maiden and the Rienzi Overture. Miss Leginska conducted with fine musicianly insight. As soloist, she played the Mendelssohn Piano Concerto in G minor, again displaying talents of a high order.

The annual member's day program of the combined Apollo-Morning Choral Clubs in the Wednesday Club Auditorium brought the Elshuco Trio, composed of William Kroll, William Willeke and Aurelio Giorni. They played music by Brahms, Loeliet and Paul Juon.

Before a large and appreciative audience, Henri Deering, St. Louis pianist, gave a recital in Sheldon Memorial. Mr. Deering played with dignity and restraint, and achieved fine effects in his work.

A First Attraction

On Nov. 22, the Bishop Concert Management presented Adolph Bolm and his ballet at its initial attraction.

Sousa and his band appeared in the Coliseum on the same night as the ballet and drew a large crowd. Mr. Sousa was presented with a huge floral flag, and conducted a band of 250 boys and girls from St. Louis and St. Louis county high schools.

Margaret Chapman Byers, singer and teacher, has been engaged by the Hotel Chase to arrange a series of Sunday night dinner concerts, the first of which took place on Nov. 18.

The Missouri Chapter of the American Guild of Organists welcomed its national head, Frank Sealy, at a festival service on a Sunday afternoon in Christ Church Cathedral. Mr. Sealy played one of his own compositions.

MAKES DEBUT



EMMA OTERO, youthful soprano and protégée of Beniamino Gigli, who established herself in a favorable debut with the Rubinstein Club last week.

The choir which is directed by Daniel Philippi, combined with those of three other churches under the direction of Ernest R. Kroeger in singing The Omnipotence by Schubert.

Thorwald Olsen presented Lelia Ludwig, soprano, and Arthur Vach, tenor, two of his pupils, in recital at his studios.

Students of the Webster College Conservatory of Music presented a Schubert program. Taking part were Helen Knotts, Kathleen Hamel, Helen McEvoy, Helen O'Brien, Veronica Ryan, Margaret Wilde, Kate Sullivan and Emma Kahl.

GIRLS' CLUB MEETS

GALVESTON, TEX.—The Girls' Musical Club held its first meeting of the year in the Young Women's Christian Association. Mrs. Robert M. Martin, leader, presented a program of colonial music. Taking part were Mrs. E. B. Holman, Miss Stavenhagen, Mrs. J. N. Spurway, Edith Levy Kaufman, and Esther McQuillen.

H. F.

Yehudi Plays on Big Violin

Has \$35,000 Guarnerius for Coast Concert

SAN FRANCISCO, Dec. 18.—Yehudi Menuhin played farewell to 7,000 San Franciscans in the Civic Auditorium on Dec. 5, with Louis Persinger accompanying him. Vivaldi's G minor concerto, arranged by Sam Franko who dedicated his work to Yehudi, was the opening number. This was followed by the Brahms D minor sonata, Saint-Saens' B minor concerto, short pieces by Ernest Bloch and Samazeuilh, and Paganini's I Palpiti. Many encores of the virtuoso type were added to the printed program. For more than two hours, the audience feeling akin listened with awe. Seats sold for \$4.40, top price. It was Yehudi's first concert with a full sized violin. Through the courtesy of Robert Abbott of the Wurlitzer Company, he had a \$30,000 Guarnerius on which to play.

Has Grown Musically

Physically and musically Yehudi has grown. His development was revealed most conspicuously in the slow movements of the Vivaldi and the Brahms. They were played with a depth of feeling warmed by that inward fire which we call "genuine." It was the playing of an inspired individual, in no way suggestive of mere disciple. Rather was it an individual expression of great art.

There was breadth and balance in the opening of the Vivaldi: fine rhythmic sweep in the Saint-Saens; exquisite lyrical feeling when called for; and a strong racial tragic feeling in Bloch's Nigun from Baal Shem. Mr. Bloch was in the audience and Yehudi beckoned him to the stage to join in acknowledging the ovation accorded his work.

A laurel wreath and floral offerings were passed over the footlights to this amazing child who has remained unspoiled in spite of his phenomenal rise to fame.

MAJORY M. FISHER.

Yehudi Comes Riding

By Dorothy Crowthers

(Continued from page 9)

flag of the reconstructed Muscovite Government, and sent from the Soviet Agency in Berlin: "We should like to settle with you about concerts of Yehudi Menuhin in Russia, but you must take into consideration the difficult situation of the Soviet State. We are afraid that there will be no possibility of getting fees higher than \$6,000 (American Dollars) per concert, and we are sorry being obliged to mention such low fees, as we know Yehudi's receipts in America."

"Most of the engagements we choose are symphonic appearances, for while they bring much smaller financial returns, they offer the boy finer experiences, which have their larger value to him from the cultural and artistic standpoint," alleges Mr. Menuhin.

On his first tour the young violinist will have with him his father and his teacher, Louis Persinger, who propose to give Yehudi a home atmosphere even

during his tour, so that he can take up new works while repeating those he has prepared for his concert repertoire.

Their tentative plans call for a trip abroad as soon as Yehudi is through with his two months' tour in the East. Then, after appearing with the Philharmonic in Berlin and the Conservatoire Symphony in Paris, he will settle down again to work, this time in Germany, for a solid period of six months, later to be interrupted only for a two months' tour of the United States in 1929-1930 and a month given to appearances in Moscow, Rome, Budapest, Vienna and London, and the making of new Victor records.

One the eve of his departure from San Francisco Yehudi wrote philosophically, "When I think of my friends elsewhere, I decide it is worth while leaving the friends here for a little while in order to again see the others."



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Ruth Posselt is a true representative of the "Grand Style" of the Ondricek method as introduced in this unique publication, "The Mastery of Tone and Expression on the Violin" (shortly to be released by the Boston Music Co.), containing some revolutionary ideas on this subject.

Mr. Ondricek's studios are located at 1211 Madison Ave., New York, and 115 Gainsboro Street, Boston, Mass.

To Give Mecca Concerts

American Orchestral Society Sponsors Afternoon Music

The American Orchestral Society plans concerts in Mecca Hall, New York, on the following Monday afternoons: Jan. 28, 1929, Feb. 25, March 25, and April 15.

As in the past, a soloist will appear at each concert. In a few instances young artists who have never appeared with orchestra in public will have this opportunity. The society will continue the plan carried out during previous seasons and invite at least two notable artists to play with the orchestra, in order that the students may be acquainted with the highest standards required for an adequate accompaniment.

The soloists will include Arthur Hartmann, violinist; Ethyl Hayden, soprano, and Isabelle Yslkovsky, pianist. Other soloists will be announced later.

"The board of directors of the American Orchestral Society have always hoped that a large number of music lovers would avail themselves of the rare opportunity of becoming members and thereby helping to sustain the educational work that the society is so successfully accomplishing," it is announced. "Concert membership assures the member of reserved seats at all the concerts and will permit attendance at any of the rehearsals. A member of this organization would gain two-fold advantage, first by hearing beautiful music well played, and second, by aiding a most important and necessary educational work in the advancement of American music."

American Composers



G. Romilli and George Bagby

G. ROMILLI is an American composer, in spite of his Italian name. His training has been on both sides of the Atlantic, with Philipp, Lombardi, Vannuccini, Buonamici and Sebastiani. His compositions, which have been featured by Geraldine Farrar, show the marked influence, however, of his Italian descent. Beautiful Isle of Dreams, for example, is clearly descended from the Barcarolle, while Marietta is full of a truly Neapolitan charm. His compositions include Tell Me Your Dream, Boat Song, Come Back To Napoli, Roses Of Red, and By the Rivulet. Miss Farrar said of Boat Song, which

she recently sang for Victor Records, "I think it will have all the charm of the most popular ballad music."

George Bagby is likewise a pupil of Lombardi and Sebastiani. He was studying with Jean de Reszke at the time of the latter's death. His song, The Moon, was written especially for Giovanni Martinelli, who has often sung compositions of this young American. Among the long list of Bagby compositions are The Dryad, Daffodils, and Alone. Two of his most important published instrumental ones are, Song of Evening, and the popular Gliding Gondola.

Attractions In Rochester

Orchestras and Music Drama League Are Active

ROCHESTER, N. Y., Dec. 19.—The American Music Drama Company, the Rochester Philharmonic Orchestra, the Eastman School Orchestra and Harold Bauer have been outstanding attractions.

The American Music Drama Company, with Jacques Samossoud directing, appeared in the Lyceum Theatre on three nights and an afternoon. The Tales of Hoffmann, Carmen and Il Trovatore were the operas given. Marie Sundelius as Antonia in The Tales of Hoffmann and Marguerite Namara as Carmen added experienced singing and acting to performances that were generally very good. Others who gave admirable service were John Roberts, Nicholas Vasileff, Leo de Hierapolis, Anna Criona, Kathryn Hamill, and Marie Marshall. The chorus did fairly effective work and the orchestra, though small, was adequate. Audiences were cordial.

The Philharmonic

The Rochester Philharmonic gave a brilliant concert on Nov. 23 in the Eastman Theatre. The program included Schubert's fourth symphony, Bax's symphonic poem, November Woods, Casella's arrangement of the Balakireff Islamey, Brahms' Academic Festival Overture, the Prelude to The Mastersingers and Saint-Saens' Concerto for piano and orchestra, No. 4, played by Cecile Staub Genhart.

MARY ERTZ WILL.

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DIRECTS CHORUS



Martha Pilcher

THE Monday Music Club, of Mexico, Mo., gave a successful sacred Christmas concert on Sunday evening, Dec. 9, in the First Methodist Church. The program, consisting of solos, duets and choral numbers, told the life of Christ in song. The first five numbers foretold His coming, the next six dealt with His birth and Christmastide, and the closing songs dealt with His death and resurrection.

The chorus of fifty women is under the direction of Martha Pilcher of Hardin College, and has been doing splendid work. The final number, the Hallelujah Chorus, was well above the average of amateur choral singing.

Negro Musicians Active

Marian Anderson at Carnegie Dec. 30

By Cleveland G. Allen

MARIAN ANDERSON, coloratura soprano, will begin her winter concert tour with a New York recital in Carnegie Hall on Sunday evening, Dec. 30. Miss Anderson studied in London last year, and gave a number of successful concerts in that city.

Ernest Hemby, a young tenor who is hailed as a coming artist, sailed recently for two years' study in Italy. A pupil of Oscar Saenger and Caska Bonds, Mr. Hamby has already given recitals in New York and other cities with no small degree of success. He plans to concertize in this country on his return from abroad.

Gives Harp Recital

Laurence Abernathy of Chicago, one of the few Negro harpists in America, was well received when he gave a program in St. Mark's Methodist Episcopal Church on Nov. 28. This was his first appearance in New York. A pupil of Louise Thurston, Mr. Abernathy played with fine artistry. His interpretations of familiar melodies, including Drink to Me Only With Thine Eyes, and Old Black Joe, were expressive and remarkable for delicacy of shading. He was also heard at the Sunday morning service on Dec. 2.

C. Carroll Clarke, a leading Negro concert singer, was heard in Grace Congregational Church, on Sunday evening, Dec. 9. He offered numbers by Handel, and a group of Negro spirituals arranged by Nathaniel Dett and Lawrence Brown. He was accompanied by Hugo Bornn, a graduate of the Institute of Musical Art.

Warner Lawson, a brilliant young Negro pianist and a senior in the Yale University School of Music, gave a recital in Hartford, Conn., recently in memory of the late Mrs. Charles Dud-

Boston Programs Varied Real Courtiers

Hub City Instructed by Mme. Casals—Symphony Plays Mahler and the Harvard Glee Club Joins with Matzenaur

By Elizabeth Y. Gilbert

BOSTON, Dec. 19.—Susan Metcalfe Casals, wife of Pablo Casals and musician in her own right, gave an instructive and thoroughly enjoyable recital of songs on Dec. 8. One can learn from Mme. Casals an infinitude of vocal graces which "singing methods" never give. Her intelligence shows the acme of good taste in the minute interpretation of word and phrase; her bearing is dignified without being stiff; her diction is clear without becoming paramount. She is true mistress of the art of song.

In view of these all-important virtues, too often ignored for journalistic elaboration of the organ itself, the voice becomes unimportant unless it is unpleasant. Mme. Casals' voice is not remarkable—it justifies itself by a sweetness and evenness in all registers. She offered four songs of Granados, besides many by Schubert, Brahms, and Fauré.

At its eighth concert, the Boston Symphony Orchestra played Gustav Mahler's symphony, *Das Lied von der Erde*, for tenor, contralto, and orchestra, and Handel's *Concerto Grosso*. Mme. Charles Cahier and George Meader were the soloists.

The Harvard Glee Club, Dr. Davi-

son, director, gave a concert with Margaret Matzenauer on Dec. 6. The Club is so well-trained in singing *sotto voce*, in chanting and accuracy, that, from a technical viewpoint, it partly compensated for an uninteresting program. Mme. Matzenauer sang songs of Schubert and Fauré with her ever-present artistry.

Braslaw in Recital

Sophie Braslaw, full-voiced contralto, sang a varied program in the Hotel Statler, under the auspices of the Boston School of Occupational Therapy, on Dec. 5. In Brahms' Gypsy Songs, seldom heard, her dramatics both of inflection and gesture kept the audience tense with interest. In catching the melodic lines and difficult intervals of Ravel's Vocalise Etude, and in giving it a meaning despite the absence of words, Miss Braslaw was a fine artist. Vocal unevenness, however, a slipping into unresonance for the sake of power, was noticeable in many of her songs.

Paul Whiteman gave a concert of more noise than nuance on Dec. 9. Featured were Gershwin's *Concerto in F*, with Roy Bargy as a graceful pianist, and Ferdie Grofe's *Metropolis*, played here for the first time. Grofe's *Free Air*, based on noises from a garage, was more amusing. Wilbur Hall, a true "vaudevillian," performed on a bicycle pump with the aid of eighteen-inch shoes. Chester Hazlett's saxophone added heat to the general pandemonium.

BOOKED FOR RING

Singers Announced for Wagnerian Cycle

Presenting *Der Ring des Nibelungen* according to the Bayreuth traditions, the German Grand Opera Company will open its American tour in the Manhattan Opera House, New York, on Jan. 14.

"The music dramas will be given as never before in this country, without the slightest mutilation, note by note, not a single bar omitted from the scores," it is announced.

A partial list of the leading artists is as follows: Mary Diercks, soprano; Ottilie Metzger-Lattermann, contralto; Willy Zilken, Hans Taenzler, Walde-mar Henke and Walter Elschner, tenors; Richard Gross, Werner Kius and Franz Egenieff, baritones; Guido Schuetzendorf and Karl Braun, basses. They come from the opera houses of Hamburg, Leipzig, Breslau, Bremen and Charlottenburg.

George Blumenthal, the impresario, has engaged Dr. Walter Rabl to conduct several of the performances. Dr. Rabl is general music director at the Magdeburg Opera and conducted the Wagnerian Festival recently held in Barcelona.

Bookings for the company embrace the following cities after the New York season: Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Chicago, Milwaukee, Indianapolis, St. Louis, Kansas City, Omaha and Denver. A trip to California is also scheduled.

SING NEVIN MUSIC

St. Andrew's Methodist Episcopal Church, New York, presented the Incarnation by George B. Nevin at a special musical service on Nov. 9. Mr. Nevin made a special trip from his home in Easton, Pa., to be present.

Honolulu Shows History of Monarchy

HONOLULU, Nov. 23.—One Hundred Years of Hawaiian Monarchy, a pageant given by the society of Daughters and Sons of Hawaiian Warriors in McKinley High School Auditorium, combined, in effect, a series of historical tableaux with a history of Hawaiian music. Tandy Mackenzie, Hawaiian tenor, who is here on a vacation before returning to Europe, took part.

The pageant consisted of eight scenes from the courts of the eight kings and queens who ruled over Hawaii from the consolidation of the island governments under Kamehameha I in 1795 to the fall of the monarchy in 1893. The earlier scenes were accompanied only by Hawaiian drums and chanting. These were continued through the later scenes, but with the gradual addition of songs illustrating the growth of Hawaiian music, through the influence of missionary hymn tunes, sailor and popular songs, and the introduction of the guitar and ukulele.

Impersonate Ancestors

The affair was unique in the method of choosing the cast, which included several hundred persons. As far as possible, the parts of court personages of the olden times were played by their descendants. Where this was not practicable, substitutes were chosen for physical resemblance to the characters portrayed. In several scenes the costumes and properties were those used on the historic occasion depicted. In later episodes prominent Honolulu people enacted the parts they had once played in earnest.

Captain Henri Berger, who led the Royal Hawaiian Band in the time of King Kalakaua, and who composed many popular Hawaiian songs, supervised the band in its rendition of his compositions. Rose Tribe, a recording artist, also took part.

C. F. GESSLER.

HONOLULU.—The Honolulu Symphony Orchestra, Arthur Brooke conducting, gave the first of a new series of popular concerts in McKinley High School Auditorium. Peggy Center Anderson, lyric soprano, a pupil of Dame Nellie Melba, was the soloist. The program included Brooke's march, *The Continentals*, Offenbach's *Orpheus* overture; and music by Komzak, Johann Strauss, Wagner, Verdi and Ponchielli.

C. F. G.

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Hooking-Up America—Mr. Radio Brings Rabbits Out of Hats and Makes Two and Two Equal Five—Have You a Radio in Your School?

Reviewed by David Sandow

Christmas Day Program for Dial Turners

THE FOLLOWING Christmas Day program is suggested for those listeners in who like music of symphonic proportions:

8 p. m. Cincinnati Symphony Orchestra, WLW.

9 p. m. Barzizon Intimate Musicale, WOR.

10 p. m. Works of Great Composers' Period, NBC System.

WHEN on Jan. 8 the Columbia Broadcasting System adds twenty-two stations to its present chain of twenty-seven it will form the "largest regular system in radio history" according to an announcement by William S. Paley, president of the United Independent Broadcasters, operators of the Columbia network. The CBS was inaugurated in September, 1927 with sixteen stations to carry its programs for ten hours each week. In fifteen months the number of stations has tripled, while the time used weekly has been more than doubled.

The basic network of the CBS covers an area in which reside practically 60,000,000 souls with a potential radio audience of over 27,000,000. The new network, in addition to stretching from coast to coast, will aim to serve certain southern territory claimed hitherto to have been neglected by the larger broadcasters. It is estimated that with all stations operating, programs of the enlarged CBS will be available to eighty-seven per cent of the country's population. The inaugural program on Jan. 8, which is now being arranged by the program department and booking offices throughout the country, is promised to mark a new milestone in radio broadcasting.

THOSE of us who have eagerly attended broadcasts of Beethoven's Ninth Symphony only to find the final movement omitted should find solace as well as delight in plans being formulated by the Roxy Symphony Orchestra. Roxy, whose Sunday symphonic programs prove that a good receiver can be a genuine musical medium, will present this great work in its entirety on Dec. 30th, over the NBC System. The performance, designed exclusively for radio presentation, will enlist the combined Roxy symphonic forces including, the orchestra, a quartet of soloists, and a chorus of seventy-five, and will be conducted by Erno Rapee.

THE sound effects which vivify many a program require a technic of their own for radio projection, and many are the ingenious ideas evolved by the studio illusionists. Take the gun shot for instance, without which no thriller, radio or otherwise can be considered complete. Actually to set off a fire arm in the studio would emulate the sudden disintegration of a gas tank, and would at the same time, probably render your receiver *hors de combat*. A bamboo stick rapped against a leather cushion is much more artistic and decidedly safer. Further to delude you, there is the metronome which pinch hits for grandfather's clock in the Slumber Hour; the wire whisk and trap drum which saves attendant's from bringing a locomotive into the studio; the box filled with buckshot which furnishes in an instant anything

from an April shower to a typhoon, and the wooden paddle with loose leather flaps, two of which could replace the entire claque army at any of the opera houses.

There are others, but as a music lover you should know about the harpsichord. When next you hear its quaint tones you can impress your guests with wisdom and sophistication by remarking, "Oh, its probably a doctored piano". For more likely than not, a half dozen silver spoons laid end to end across the strings have converted the 1929 studio grand into a harpsichord. Or, perhaps a string of glass beads. Try it on your piano.

JSA KREMER, international balladist and the bright particular star of the Vitaphone Jubilee Hour, twinkled briefly albeit brilliantly in that efferves-

cent feature over the CBS on Dec. 10. Miss Kremmer's gifts in interpreting the songs of a veritable league of nations make her a choice microphone artist and the managers might have been more generous. However, the contributions of Forbes Randolph's Kentucky Jubilee Choir and the blandishments of the Skipper compensated somewhat for this apparent neglect. And may we timidly suggest that in the future the reading of congratulatory telegrams be reserved for the private sanctums of the recipients, for in truth this evoked nothing but yawns (and sometimes snickers) about the loudspeakers.

FROM the little red school house to the great metropolitan halls of learning stretch the class rooms of Walter Damrosch's Music University

of the Hour. Preliminary returns show that at least 102,000 schoolrooms have thus far been equipped with receivers for Mr. Damrosch's lecture-concerts, according to J. L. Ray of the Radio Corporation of America. In many instances entire buildings are wired for centralized receptions in order that every classroom can listen in.

YET there are still many schools eager to receive the course which are hindered by lack of equipment. Stressing this point, Graham McNamee in his January article for the American Magazine will say:

"When it is possible to have Walter Damrosch visit your school with his orchestra... can it be possible for a single school anywhere to miss it for the sake of saving the price of a good radio set? ... Here is one of the finest cultural things that has been done in any country. It is up to the schools to see that it is not only a success but is made permanent."

Incidentally, Mr. McNamee cites the instance of a boy of eleven who wrote to Mr. Damrosch that he was glad a broken leg kept him at home, thereby enabling him to hear the concert.

ALOIS HAVRILLA, announcer, has joined the staff of the Judson Radio Program Corporation under whose auspices he will be heard as concert artist as well. Raising his voice in song is nothing new to Mr. Havrilla for prior to turning to announcing he appeared on the musical comedy stage and as church soloist. Born in Presson, a town in the Carpathian foothills in what is now Czechoslovakia, he came to this country while still quite young and in due time studied with Percy Rector Stephens and at New York University. Although Mr. Havrilla enjoys introducing artists and songs he is pleased his new association enables him to resume his concert activities.

"ANNOUNCE plans for joint music" reads part of a radio headline in a New York paper. Evidently this has something to do with the morning calisthenics broadcasts, with which our neighbor's radio awakens us betimes each morning.

GIVE BLOCH NOVELTY

Baltimore Hears Israel Under Mengelberg

BALTIMORE. — The Philharmonic-Symphony Orchestra of New York, under the direction of Willem Mengelberg, appeared in the Lyric Theatre on Dec. 4 before a record audience in the first of its local series arranged by the T. Arthur Smith Concert Bureau. Of special interest was a novelty, Bloch's symphony Israel, which was given an ideal reading.

Ernest Hutcheson, pianist, was the recipient of lavish applause upon his return appearance at the Peabody Conservatory of Music Dec. 7. Mr. Hutcheson's long activity as a teacher at the Conservatory naturally left a genuine appreciation of his art, with each return engagement he finds that esteem of his art has increased.

Doris and Cornelia Niles, with their company and an orchestra under Valdimir Brenner, gave a delight to an audience in the Lyric Theatre Dec. 5. The booking was made by the William Albaugh Concert Bureau.

F. C. B.

THE TURN OF THE DIAL

¶ Messiah, Handel's oratorio, will be presented over the CBS, with soloists, chorus and orchestra. Sunday, Dec. 23, at 3 p. m.

¶ Humperdinck's Hansel and Gretel will be sung in the De Forest Hour. CBS; Sunday, Dec. 23, at 10 p. m.

¶ Beethoven's Emperor Concerto, by the Kirk Concert Orchestra with Leroy Evans, pianist, as soloist. WBAL; Sunday, Dec. 23, at 7 p. m.

¶ Olive Kline, Elsie Baker, Arthur Hackett and William Simmons will sing Old English Christmas carols in the Atwater Kent Hour over the NBC System; Sunday, Dec. 23, at 9.15 p. m.

¶ The New York Philharmonic Symphony Orchestra, direct from Carnegie Hall, New York. WOR; Sunday, Dec. 23, at 3 p. m.

¶ Reinald Werrenrath sings a program of Christmas songs and carols. Old Company's educational hour. NBC System; Sunday, Dec. 23, at 7 p. m.

¶ Brahms' sonata in D minor and numbers by de Falla will be played by Arcadie Birkenholz, violinist, and David Buttolph, pianist. NBC System; Sunday, Dec. 23, at 5.30 p. m.

¶ The Chicago Symphony Orchestra, Frederick Stock, conductor, plays works by Halversen, Wagner, Saint-Saens, Schubert and Massenet. Midwest NBC System; Sunday, 23, at 6 p. m. C. S. T.

¶ Roxy Symphony Orchestra in Symphonic Program. NBC System; Sunday, Dec. 23, at 2 p. m.

¶ Italian Yuletide program in Neapolitan Nights, with Guiseppe de Benedetto. NBC System; Monday, Dec. 24, at 9 p. m.

¶ General Motors Family Party. NBC System; Monday, Dec. 24, at 9:30 p. m.

¶ Noel Antique, a program of ancient carols with Esther Dale, soprano, and instrumental trio, composed of spinet, viola d'amore and viol da gamba. NBC System; Monday, Dec. 24, at 10.30 p. m.

¶ The Carolers welcome Christmas with a midnight program over the CBS; Monday, Dec. 24.

¶ Handel, Bach Tchaikovsky, Elgar, Haydn, Strauss and Rimsky-Korsakoff will be represented in the Works of Great Composers Christmas program, with soloists and Cesare Sodero, conductor. NBC System; Tuesday, Dec. 25, at 10 p. m.

¶ Tchaikovsky's B flat minor piano concerto and other contributions by the Mediterraneans. NBC System; Tuesday, Dec. 25, at 8 p. m.

¶ The Cincinnati Symphony Orchestra, Fritz Reiner, conductor. WLW; Tuesday, Dec. 25, at 8 p. m.

¶ Philadelphia Civic Opera and Philadelphia Grand Opera Company artists in the Newton Coal Company's Christmas Party over WIP; Wednesday, Dec. 26, at 8 p. m.

¶ Chicago Civic Opera Company in portion of Tales of Hoffmann. Bal-kite Hour, NBC System; Wednesday, Dec. 26, at 10 p. m.

¶ Handel program in Milady's Musicians period. NBC System; Thursday, Dec. 27, at 9 p. m.

¶ The Music Room with vocal and instrumental classics over the CBS; Wednesday, Dec. 26, at 8 p. m.

¶ An incident in the life of Rossini and some of his music will be presented over the CBS; Thursday, Dec. 27, at 10 p. m.

¶ The United Grand Opera Company, Alberto Bimboni, director. CBS; Friday, Dec. 28, at 8 p. m.

¶ Walter Damrosch conducts his father's Ring Out, Wild Bells, Liszt's Les Preludes, Strauss' Artists Life, the Allegretto from Beethoven's Seventh Symphony and other numbers. National Orchestra, NBC System; Saturday, Dec. 29, at 8 p. m.

¶ Beethoven's Kreutzer Sonata by Lolita Cabrera Gainsborg and Godfrey Ludlow. NBC System; Saturday, Dec. 29, at 8 p. m.

¶ Friml's Vagabond King. Philco Hour. NBC System; Saturday, Dec. 29, at 9 p. m.

Trail Blazers of the Air

TWO young amateur singers, a boy and a girl, received moral and material impetus to continue their musical studies in the National Broadcasting Company's studios last Sunday night, when each was awarded \$5,000 in cash, a two year scholarship at a leading American conservatory and a gold decoration for being declared the winners of the second National Radio Auditions conducted by the Atwater Kent Foundation.

The winners are Hazel C. Arth, contralto, age twenty-five of Washington, D. C., and Donald Novis, tenor, age twenty-two of Pasadena, Cal.

60,000 Took Part

They emerged the victors from a nation wide contest in which upwards of 60,000 contestants took part in the Foundation's quest for the two best unexploited young voices in the country. With the eight other finalists, they represented the winners of the five geographical divisions into which the country had been divided.

Second prizes of \$2,000 and a one year scholarship were awarded to Dove Irene Kilgore, twenty-one, coloratura soprano of Oakland, Cal., and Kenneth D. Hines, twenty-two, tenor of Buffalo, N. Y. Third prizes of \$1,000 and a year's scholarship were received by Anna Mae Chandler, twenty, coloratura soprano, of Fayetteville, Ark., and Wilfred A. Engelman, twenty-four, baritone of Detroit, Mich. Fourth prizes of \$500 went to Gladys Morrison Ball, twenty-two, coloratura soprano of Kansas City, Mo., and Patrick Henry Wilson, eighteen, baritone of Galveston, Tex. Fifth prizes of \$250 were won by Carmen Rosell, nineteen, soprano of New Orleans, La., and Ernest Paul Ferrata, twenty-one, baritone of the same city.

What They Sang

Miss Arth, who sang My Heart at Thy Sweet Voice from Saint-Saens' Samson and Delilah in the final audition, has sung in church choirs of Washington and for the last few years had filled the important position of soloist at the Shrine of the Sacred Heart in the capital city. Her father, the late John W. Arth, was a member of the United States Marine Band for thirty years.

Mr. Novis, who pinned his fate on The Dream from Massenet's Manon was born in Hastings, England. A younger sister and an elder brother also have promising voices. He is a member of the Whittier College Glee Club and the Pasadena a Cappella Choir and last year sang in the Rose Bowl before 17,000 people.

The contest was conducted under the auspices of the National Radio Audition Sponsorship Committee which included in its membership Ernestine Schumann-Heinke, Louise Homer, Mrs. Otto

"Splendid Achievement," says Atwater Kent, Awarding Prizes to Victors in Nation-Wide Radio Contest

By David Sandow



A happy group of young people, these champions of the nation-wide Atwater Kent Radio Auditions, received at the White House enroute to New York for the final contest, December 16. Miss Arth, contralto, of Washington, D. C., winner, is second from the right, front row, and Donald Novis, tenor, of Pasadena, Cal., is second from the left, top row.

Kahn, Mrs. Edgar Stillman Kelley and Edward T. Bok. This committee appointed the judges for the final audition, who were Giovanni Martinelli, Willem Mengelberg, Louise Homer, Yeatman Griffith, George Ferguson, Dr. T. Tertius Noble and Pierre V. R. Key. The results were announced shortly after the last contestant had sung. In the interests of expediency the vote of the radio audience, which last year had a voice in the final decision, was not taken this year.

"What impressed the judges," said a statement, "was the improvement in the general excellence of voices, singing talent and preparation. The competition was extremely close, and even the young people who were awarded prizes No. 5 may feel that they achieved splendid standards. All in all, the talent for 1928

was manifestly superior to that of 1927."

To Be Continued

In opening the hour, A. Atwater Kent, sponsor of the auditions, expressed his appreciation of the splendid co-operation he had encountered on all sides and thanked the many who had given of their time and efforts to the movement. He also voiced the hope this would be but the forerunner of many other contests to be conducted to discover other worthy young voices in America.

A network of twenty-six stations linked across the continent broadcast the proceedings which took the place of the regular Atwater Kent Hour's program on the NBC System.

Altschuler Forms New Symphony Orchestra in Los Angeles

LOS ANGELES, Dec. 19.—Formation of a new symphony society for Los Angeles and environs is announced by Modeste Altschuler, conductor of the Glendale Symphony. Popular-priced concerts of standard character are contemplated, the first to be given in March. American works, including a new symphony by Hill, will be featured. H. D. C.

Guests at Luncheon

Mr. and Mrs. A. Atwater Kent gave a luncheon in the Hotel Roosevelt, New York, on Dec. 15, to the following guests:

Audition finalists for 1928: Carmen Rosell, New Orleans; Ernest Paul Ferrata, New Orleans; Dove Irene Kilgore, Oakland, Cal.; Donald Novis, Pasadena, Cal. (first prize); Gladys Morrison Ball, Kansas City, Mo.; Wilfred A. Engelman, Detroit; Hazel C. Arth, Washington, (first prize); Kenneth D. Hines, Buffalo; Anna Mae Chandler, Fayetteville, Ark.; Patrick Henry Wilson, Jr., Galveston.

Auditions winners for 1927: Agnes Davis, Denver, (first award, girls); Wilbur Evans, Philadelphia, (first award, boys); Ben P. DeLoache, Asheville, N. C., (third award, boys); Emilia Da Prato, San Francisco, (second award, girls); Mary Bowe Sims, Richmond, Va., (fifth award, girls); Marie Healy, Manchester, N. H., (fourth award, girls).

Other guests were Mr. and Mrs. Giovanni Martinelli, Mr. and Mrs. Giuseppe De Luca, Florence Macbeth, Leonora Sparkes, Frederic Jagel, Queens, Mario, Wilfrid Pelletier, Frances Alda, Marion Telya, Frances Peralta, Marie Tiffany, Lawrence Tibbett, Marguerite Cobby, Mario Chamlee.

Also: Titta Ruffo, Louise Homer, Sidney Homer, Mr. and Mrs. Yeatman Griffith, Lenore Griffith, William C. Griffith, Josef Lhevinne, Paulo Gallico, Henry Hadley, Nanette Guilford, Max Rosen, Yolanda Mero, Francis Rogers, Walter Bogart, Mrs. Arthur Bodanzky, Isabel Lowden, Capt. Edward W. Whitwell, Mrs. Frederic Jagel, Mrs. Josef Lhevinne, Mrs. Ernest Hutcheson, Mrs. Albert Stoessel, Mrs. Henry Hadley, Herman Iron, Mr. and Mrs. Berthold Neuer, Mrs. Willis Booth, Gustavus A. Rogers, Mrs. Francis Rogers, Mr. and Mrs. C. Stanley Mitchell.

Also: Mrs. Charles H. Roland, Mrs. George Ferguson, Mrs. Paul Kempf, Harry Schner, George Ferguson, Dr. T. Tertius Noble, Pierre Key, Charles Gilbert Sprouss, Poughkeepsie; Edgar Fowlston, Mount Vernon, Caroline Beeson Fry, Westchester; Mrs. Edward Everett Fry, Westchester; Mrs. Decon K. Autwin, Charles D. Isaacson, Charles Roland, Paul Kempf, Spencer H. Driggs, Leonard Lieblich, Louis E. Tappe, George Engles, Jack Adams.

Also: Mr. and Mrs. Burton Bunch, Alice A. McLean, Josephine Knox, Coyita Bunch, Eugene S. Thomas, Mr. and Mrs. Thomas R. Shipp, Mr. and Mrs. Samuel Syme, all of Washington.

Also: Mrs. Edgar Stillman Kelley, Oxford, Ohio; Mr. and Mrs. Reinald Werrenrath, Mrs. Nola Arndt, Kathryn R. McClelland, Wilwood, N. J.; Kathleen Stewart, Mr. and Mrs. Henry Canda, Paxson Deeter, Philadelphia; Mr. and Mrs. M. H. Aylesworth, Mr. and Mrs. Graham McNamee, Mr. and Mrs. James D. Adams, Mr. and Mrs. T. Cronyn, M. T. Waters, Emily L. Haley, Rita Raymond, Hedda Hooper.

Also: U. B. Ross, Doron K. Antrim, Adelaide Kerr, George Bauer, Mr. and Mrs. C. I. Mathews, Thomas R. Kennedy, Jr., Lloyd Jacquet, J. H. Devins, Blanche Barber, William J. Fagan, Mrs. Crafton S. Wilcox, Flora Bauer.

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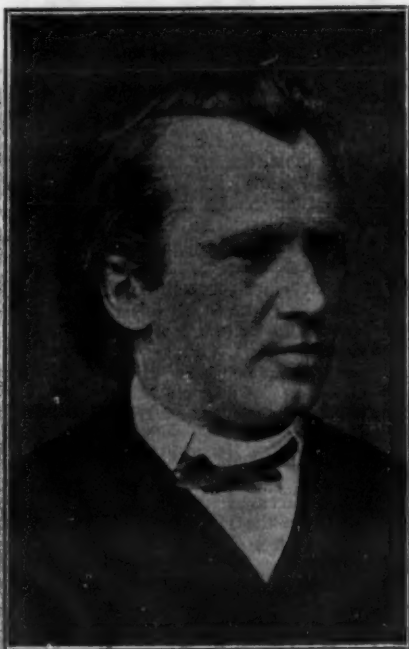
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Brahms as a young man, from a photograph in the Royal Library of Vienna.

Curtis Opens New Organ

*Birthday Gift to Mrs. Bok
Occasion of Musicale*

PHILADELPHIA, Dec. 2.—A beautiful and modern four-manual organ is now a part of the equipment at the Curtis Institute of Music. It had its first public test Tuesday evening, Nov. 27, at formal exercises in Casimir Hall. The instrument is a birthday present to Mary Louise Curtis Bok (Mrs. Edward W. Bok) from her father, Cyrus H. K. Curtis—two birthdays back, Mrs. Bok said in her introduction.

It was a very intimate occasion. The audience consisted mainly of Institute students, for whose benefit Casimir Hall and its weekly faculty artist programs and other concerts have come into being—with a sprinkling of invited guests, including a number of notable musicians. Mrs. Bok in introducing the donor, told many interesting items about his early life, on some of which she scored what journalists call a "scoop," on Edward W. Bok's biography of Mr. Curtis, "The Man from Maine."

Mr. Curtis enjoyed the proceedings immensely, especially at being called "Our dear lamb," by Mrs. Bok, and when asked to tell that his father was a notable trombone player, a member of Gilmore's band and of the celebrated Portland Band, Mr. Curtis was told he was to play the first number on the new organ. He disclaimed his lack of formal training, but moved to the console which he doubtless knew he would have to do, and played a prelude that was rather pensive in color and rich in a sense of stately meditation.

Farnam's List

Following this, Lynwood Farnam, chief of the organ faculty of the Institute, gave an elaborate program which demonstrated the character of the new instrument, proving it a worthy addition to Philadelphia's musical assets. Mr. Farnam played with skillful registration and beautiful tone color, giving convincing interpretations. On his list were: Schumann's sketch in C; Bruce Simonds' fine manuscript Dorian Prelude on Dies Irae; the vivace from Bach's Trio-Sonata No.

Brahms—A Portrait in New Colors

By R. H. Wollstein

(Continued from page 5)

dent of the great Tonkünstlerverein, and in that capacity, was invited to award the prize in a song competition. I won the prize, and when he gave it to me, he recognized me again. This time he admitted me wholeheartedly to his friendship. He asked me why I did not join the Tonkünstlerverein. The real reason was, that I hadn't the courage to try for membership in an organization of which Brahms himself was president, and Bruckner, and all the great musicians I revered, were members. But the Master himself invited me, offering me at the same time, a secretaryship that had fallen vacant. It was in that capacity that I had the honor and the joy of coming into closest personal contact with him for three years (1896-1899).

"Those were indeed happy times! What with the inspiration of having Brahms as our head, a special string quartet was formed in the Tonkünstlerverein, and I had the honor of playing the viola in it. The other members—beginners then—have gone far in their careers. Our first violin was Stwertka, now concertmaster of the Vienna Opera; and our second violin, Bruno, now conductor at Augsburg. I played the viola, while the 'cello belonged to Buchsbaum, 'cellist of the Rosé Quartet, and soloist at the Vienna Opera. Yes, and another member to play with us was Zemlinsky, the pianist, who in later years became the teacher of Artur Schnabel, and is at present with the Staatsoper in Berlin. Our quartet had the distinction of playing, for the first time, privately, and from manuscript, Brahms' Clarinet Quintet (with Mühlfeld, from von Bühlow's orchestra of Weimar, playing the clarinet), and his third trio.

"PEOPLE who talk of Brahms today seem to want to give the impression that he was rough. He was anything but rough. He had the kindest heart a human being could have, and it was practically impossible for him to say 'No.' That is why he cultivated what is called his 'roughness.' But I can assure you that it was wholly an externalism, and one that required considerable cultivation. It was only when he felt himself slipping into some softness, or kindness, or generosity that was better left undone, that he slid the mask on. Brahms' generosity amounted to a fault. He had literally to be restrained from giv-

6 in G, his Prelude and Fugue in F, Toccata, Adagio and Fugue, in C, and Jesu, meine Zuversicht; Eric DeLamar's Carillon; Widor's Symphonie Gothique finale; Karg-Elert's The Mirrored Moon from Seven Pastels from Lake Constance.

This was the second of this season's series of artist recitals. The first was given the week before by the distinguished soprano, Harriet Van Emden, who was forced to forego her program last year on account of a serious accident. Coming within the octave of the Schubert memorial week, Miss Van Emden appropriately placed several of the songs on her well made list. She has a capital gift of comprehending both the narrative and lyric sides of lieder, and a power of captivating her audience with her valid interpretations. The Litany she sang with fine feeling, also sang in Suleika's Song, The Secret, Impatience, and To the Nightingale. She revealed dramatic quality in operatic arias from Handel's Julius Caesar and Mozart's Marriage of Figaro.

W. R. MURPHY.

ing away money, and devoting his valuable time to the discussion of other people's business.

"But he had his own ideas about giving. He never gave the slightest material aid to young musicians. Advice, yes; both as to their compositions, and as to the securing of profitable employment. But he never gave money, no matter how dire their predicament seemed. I asked him once what his reason was. He replied that the real musician was not to be deflected from his course by material hardships; and those whom the lack of Things could send from their art, were a good riddance to music. The real artist, he believed, could conquer anything, and he remained adamant on that point.

"He thought back, I daresay, to his own hard youth, when he had to play piano, nights, in the sailors' dives of the St. Pauli section of his native Hamburg. 'I learned I was alive,' he used to say, 'and the best melodies I ever thought out, were those that flitted in and out of my head, when I sat polishing my father's shoes, at three in the morning, after playing the whole night through!' Young people should

him, I know positively that only a fractional part of his generosity was ever made known. So much of his giving was anonymous. What he simply couldn't stand, though, was to be thanked; for anything. Whether for gifts, or advice, or help, or merely for the pleasure of his company, the very words 'thank you' infuriated him. It was a form of shyness, I'm sure; but at such times he would become positively offensive.

"I REMEMBER so well the day that a poor musician came to thank him. Brahms had gotten word that the fellow was a capable musician, in temporarily terrible straits, and without more ado, he sent him fifty gulden, anonymously. Somehow or other, the fellow found out who his benefactor was, and came to offer abjectly appreciative thanks. We were in the study, at the Master's home; Brahms was hard at work, between writing table and keyboard, and the room was silent, and full of the tension of splendid achievement.

"Presently there came the faintest, most timid knock on the door. Brahms, not too eager to be disturbed for any reason at that moment, called a reluctant 'Herein!' and in he came, the poor fellow, stammering his thanks. Words of thanks fairly dripped from him; as Brahms made no move to interrupt him, he thanked all the more; and with each fresh outburst, the more furious Brahms grew. Finally he bounded out of his chair. 'Begone!' he cried, 'how dare you come here, to steal my time and torment me! Get



Samuel Thewman, whose reminiscences of Brahms are set forth in this article.

make their own fight, he used to say; let them battle—it steels their characters. I wonder what he would have thought of the youth-pampering of our youth-mad present!

"On the other hand, though, Brahms was prodigally generous in helping the old and the sick, his open-handedness in helping such musicians as were unable to help themselves, is famous; and because of the position I held under

out!" And the helpless fellow fled.

"Another of Brahms' striking characteristics was his staunch patriotism. He loved Germany, he loved his native Hamburg, most of all he loved and admired Bismarck. I think that Bismarck was Brahms' hero in much the same manner that Brahms himself was ours. Bismarck had, of course, suffered inclement treatment from the then young Emperor Wilhelm II; and

though the whole affair was a frequent topic of general conversation, those of us who knew Brahms' feelings on the matter, were careful not to mention it. In large companies, though, it was a different matter.

"Once, for instance, a Mrs. Conrad, one of Vienna's great patronesses of music, gave a huge dinner and reception for Brahms. There must have been a hundred people present. I sat beside Brahms, and directly opposite us, sat a well-known journalist named Müntz. As a newspaperman, he was, of course, well informed on 'inside' political stories, and it wasn't long before he began entertaining the company. He talked at length and vociferously, attacking Bismarck, ridiculing him, pointing out where he had made mistakes. I saw that Brahms was growing more and more silent. He was pale, and he actually seemed to shrink in stature, as a lion shrinks when he contracts his muscles, preparatory to a great spring.

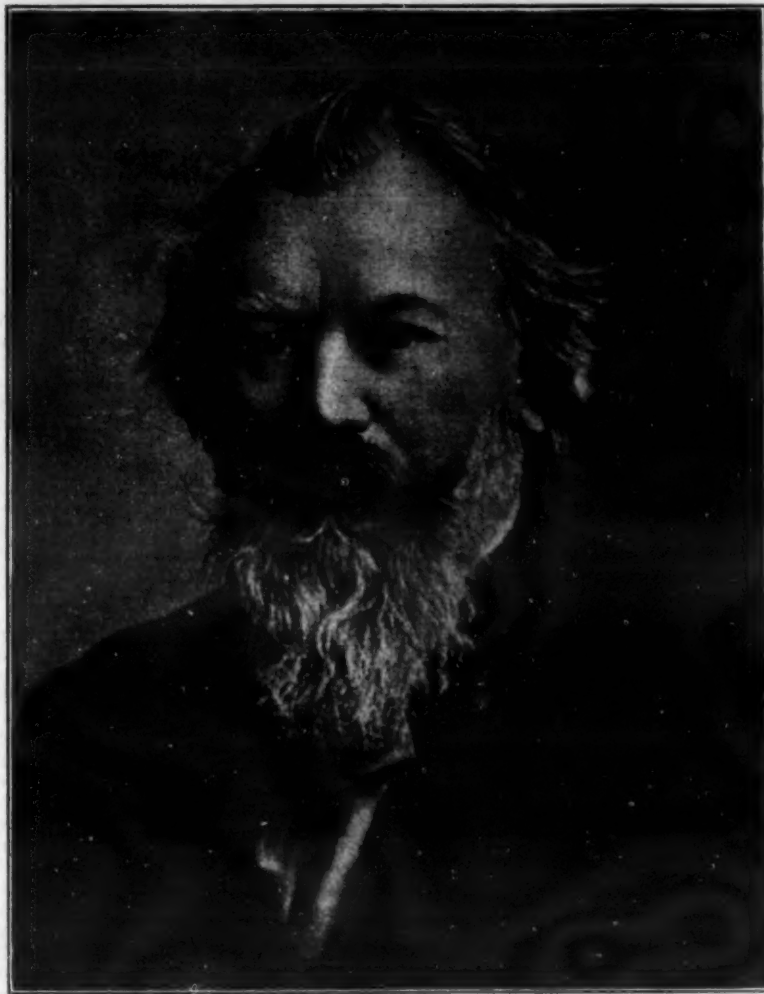
"Finally, when Müntz was building up one of his best climaxes, Brahms jumped from his place, smote his fist full on the table, so that the glasses clattered, and shouted: 'Stop! that's quite enough of your filthy newspaper talk!' And in the complete, dumb-founded silence that followed, Brahms left his seat, made punctiliously formal adieux to his hostess, and left the party.

"**B**RAHMS had a ready wit and a keen sense of humor. He was endowed with a gift for making the right answer at the right time. I remember that when his first symphony was produced, one of Vienna's best-known (and most feared!) critics came to him with a long face, telling him that, much as he regretted it, he had discovered certain measures in the score that bore marked similarity to passages of Schumann's. He said further that as he believed Brahms had deliberately stolen Schumann's ideas, it would be his painful duty to point that out in the press. Brahms wasn't even angered. 'Good,' he said dryly, 'I hope you do. It'll only prove to me what a clever judge I am. Because when I wrote those measures, I knew that every jackass would reach back for Schumann the first minute he heard them!' Needless to say, the threatened 'exposure' never came to light.

"Brahms never entertained a half-way sentiment in his life. What he loved, he loved passionately; and what he hated, he hated with white heat. Likes and dislikes weren't forceful enough for him. Among the things he hated, I remember, was composition of the kind he called 'sweet.' He styled it 'candy' in music, and said it nauseated him. Because of its tendency towards this 'sweetness' he disliked the music of Anton Rubinstein, who was also a member, and a rather prominent one, of the Tonkünstlerverein.

"As secretary, it was my duty to plan the programs of our regular concerts, including all our members' work. At one of these concerts, we gave a group of Rubinstein's songs. As Es blinkt der Tau was being sung Brahms left his seat—well towards the front of the hall—and made his way out. I was standing at the rear, and as he passed me, he gave me a wink: 'Isn't that a bit too sweet for your teeth?' he asked; and left, without listening to more of the program.

"My association with the Master terminated in 1899 when I was made conductor of the Opera at Troppau. I never saw him again. His health was beginning to fail at that time, though he was still well. He was beginning to suffer with his liver. I believe he might have prolonged his life, had he been wiser in abstaining from rich foods. But he was fond of good things to eat and to drink—Rhein wine especially!—and denied himself nothing from point of prudence. He was invited about a very



Johannes Brahms at the height of his powers, the apotheosis of German romanticism.

great deal, and hostesses vied with one another in providing tidbits that should please his taste. The last time I saw him, he had changed but little in appearance from the first. He was stouter, perhaps, and his hair and beard were graying. But his blue eyes were just as keen, just as compelling, and the energy that emanated from his very presence was that of a young man.

"I was with Brahms for three years, and my close daily association with him served only to strengthen my admiration for him; to heighten that first, boy's enthusiasm I had brought to him

at the start. Great as he is as a musician, he was greater still as a man. I think that those who were fortunate enough to know him, loved him first for himself. Had he never written a bar of music, he would have been great. No words can do justice to the simplicity of his soul, the magnificence of his mind, the sympathy that always welled in his heart. I have three letters he wrote me, and they are the greatest treasure I possess. But no bar or word he ever wrote, no nobility he ever admired, was equal to the greatness of Johannes Brahms himself."

Dancers Feature Revolution

Duncan Dance Festival Based on Modern Russian Motif

Impressions of Revolutionary Russia, including numbers devoted to workmen, famine and the triumph of Labor, will be featured at the Duncan Dance Festival, which is to open in the Manhattan Opera House, New York, on Dec. 27 and continue until Jan. 6, under the direction of S. Hurok.

Irma Duncan, adopted daughter of the late Isadora, who inherited the Isadora Duncan School of Moscow, was scheduled to arrive in New York on December 15, accompanied by twenty-five prize graduates of her famous institution. She will be both the star and the artistic director of the festival.

The American tour of Miss Duncan and her company, which was arranged by Mr. Hurok through the offices of the Russian Minister of Art and Education, will be limited to six weeks. Following them in Manhattan appearances, the Duncan Dancers will fulfill brief engagements in Chicago, Toronto, Boston, Washington, Philadelphia and

Baltimore, after which they will return direct to Russia.

The Duncan performances will be given with a symphony orchestra. The opening program in each city will be one that was especially selected for American presentation by Isadora just previous to her death. It will be as follows:

Symphonic Pathetique, No. 6, Tchaikovsky; Adagio—Orchestra; Allegro—Irma Duncan, Tamera, Alexandra, Marie and Vala; Allegro vivace—Irma Duncan, Tamera, Alexandra, Marie, Vala, Mania and Lisa; Adagio, lamentose—Irma Duncan.

Andante cantabile, orchestra, Tchaikovsky; Impressions of Revolutionary Russia—Irma Duncan and Company; Dubiniska, (Workman's Song); Warshavianka; Labor Famine, 1921-1922; Labor Triumphant.

Russian Pola (Ras-dwa-tree), Irma Duncan.

Funeral Song for Revolutionary Prisoner in Siberia—Irma Duncan and Company.

New Seattle Choir Appears

Judas Maccabaeus Given Under Wallace's Baton

SEATTLE, Dec. 18.—The Seattle Philharmonic Society, the city's newest choral organization, which is under the direction of Alexander Wallace, made its first appearance in Handel's Judas Maccabaeus and was accorded a sincere welcome by friendly audience.

The Brandenburg Concerto, No. 5, of Bach, and Mozart's Symphony No. 25, the latter said to be presented for the first time in America, were heard at the third subscription concert of the Seattle Symphony Orchestra in the Metropolitan. These words, contrasted with Ravel's Serenade of a Jester and two of Moussorgsky's impressions from his Tableaux d'une Exposition and with a Strauss waltz for the finale, constituted one of the most satisfying programs the orchestra has given.

Karl Krueger, conductor, lent further interest to the evening by appearing as pianist in the Bach number for piano, violin and flute with background of strings. The themes, under his guidance, were enunciated with luminous tone and the intricate designs defined with clarity. Playing with Mr. Krueger were Glauco Meriglioli, flutist, and John Weicher, violinist.

The Seattle Clef Club's annual dinner and concert honored Seattle composers.

Florence Cole Talbert, Negro dramatic soprano of Los Angeles, impressed a large audience with a program ranging from operatic arias to spirituals.

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Concerts in Cincinnati

Salzedo Gives His Own Composition with Orchestra

By S. T. Wilson

CINCINNATI, Dec. 19.—From the carefully woven spell of Debussy's *The Sea* and the charm of Ravel's *Introduction and Allegro* for Harp with the accompaniment of string quartet, flute and clarinet audiences at the Cincinnati Symphony Orchestra's concerts of Dec. 7 and 8 were suddenly hurled into bedlam with the first performances here of Carlos Salzedo's Concerto for harp and wind instruments. The composer was the soloist.

The evening audience was forewarned but the afternoon auditors were taken by surprise. About half the audience gave way to outraged, pained but well-bred jaw setting and glares. The other half quaked with undignified mirth. At the intermission hopeful souls remained seated and clapped for an encore, which they got, while the rest broke ranks and made for the corridor to smoke and make remarks.

Brahms' First Symphony, which should have brought relief, didn't, at least for those who know their Brahms. Fritz Reiner's reading was a mixture of muddy sentimentality and sheer hysteria which rounded off the concert in fine style.

A Geographical Program

Intentionally or not a somewhat geographical program was presented by Fritz Reiner and the Cincinnati Symphony Orchestra at the concerts of Nov. 30 and Dec. 1. Yolanda Mero was the soloist. Palermo, Tunis-Nefta and Valencia were vividly characterized in Ibert's *Ports of Call*, which led off the program. Renee Corne, first oboe, shared the applause with Mr. Reiner for his work in the African episode.

Mme. Mero's ability was roundly applauded at the end of the first performance here of her own *Capriccio*

Glendale to Perform Bloch's "America"

LOS ANGELES, Dec. 18.—The Glendale Symphony, now in its fifth year under Modest Altschuler, is not to be outdone by the larger and older orchestras of the country and has announced Bloch's symphony, "America," which won MUSICAL AMERICA's \$3,000 prize, for performance on Jan. 21. Mr. Altschuler has also announced a concert version of Tchaikovsky's opera, *Eugen Onegin*, for April 29. The work will be given by orchestra, soloists and a chorus of 150 singers, chosen from the oratorio section of the Glendale Music Association. H. D. C.

Ungarese for piano and orchestra. The reception accorded her music was decidedly less ardent.

The performance of Rimsky-Korsakoff's *Scheherazade* was magnificent. It easily topped anything done by Mr. Reiner and the orchestra so far this season. It had the unusual effect of keeping the Friday afternoon audience seated for some minutes after it was finished.

Present New Trio's

The trio transcriptions by Thomas Breton, Polo Gitano and *Scherzo Andalou*, were given their first performance anywhere on Dec. 2 by Lillian Tyler Plogstedt, pianist; Emil Heerman, violinist, and Walter Heerman, 'cellist, at a concert in the College of Music. The trios were written as piano pieces some thirty years ago and have been transcribed by the composer quite recently. The members of the trio are of the faculty of the College and this concert was the first of a series of twilight musicals at the institution.

Paul Whiteman also concertized here on Dec. 2 in Taft Auditorium. Evidently he's given up trying to make an honest woman out of jazz, for his program started off with the statement, "yes, Jazz is Savage," and the performance proved it.

Schubert Again in Los Angeles

Kathryn Meisle Sings With Orchestra in Schubertlied

By Hal Davidson Crain

LOS ANGELES, Dec. 19.—Paraphrasing an epigram by saying that "he who honors Schubert honors himself," makes it possible to observe that a goodly number of Angelanos were thus honored on the evening and afternoon of Nov. 22 and 23, when the Philharmonic Orchestra observed the Schubert centenary. It was a programmatic feat on the part of the George Schaeffer to offset the second symphony, an inspiration of the composer's youth, with the more mature seventh symphony and with two well-chosen song groups by Kathryn Meisle.

Miss Meisle possesses a sincere understanding of the Schubert lied, as shown in her three songs with orchestral accompaniment, *Aufenthalt*, *an die Musik* and *Die Allmacht*. Stricter adherence to the rhythmic pattern would have benefitted the first number, a fault which was happily lacking in her other songs. Some of the finest accompaniments heard in a long time were played by Solon Alberti in *Der Erlkönig* and other songs.

The Smallman Cappella Choir gave its fifth philharmonic program, and the first bearing the words, "Concert Direction, Arthur Judson," on Nov. 25. It was the first time the singers' fellow citizens had an opportunity to show pardonable pride in the organization's announced tour of the country next season. The choir's presentation of the *Gloria* and *Sanctus* from Palestrina's *Marcelli Mass* was nobly achieved. Other compositions of sacred mien were Byrd's *O Christ Who Art the Light of Day* and *Hosanna to the Son of David* by Thomas Weelkes, both well performed. The best work of the program was accomplished in a group of Old English numbers, beginning with Morley's *Now is the month of Maying*.

The *piece de resistance* however, was Bach's motet for double choir, *Sing Ye to the Lord*. This provided a Herculean test for the choir's sustaining and

interpretative powers, and it detracts nothing from the glory of this organization that other numbers were more fully realized.

Los Angeles had its first opportunity to appraise the newly imported tenor wares of Louis Graveure in his recital in the Behymer series on Nov. 27. Mr. Graveure has made this city one of his teaching centers for several seasons, and his artistic singing has won admirers. So expectancy filled the air until the former baritone came upon the stage for his first group of German lied, beginning with Brahms' *An die Aeolsharfe*.

The all-absorbing question seemed to be, "Did he do it?" There could be no doubt but that Mr. Graveure's wizardry has enabled him to accomplish the feat of swapping voices in the mid-stream of his career. But it was also discernible that many of his staunchest admirers would have preferred him as he was. Mr. Graveure is still master of *sotto voce* and some of his effects were bewitching, but mostly so when they remained more in his old category. Superfine accompaniments were played by Mrs. Hennion Robinson, Los Angeles pianist and composer.

New Works by Grunn

A new choral work by Homer Grunn, had its first performance recently by the Santa Cruz Choral Society, H. N. Whitlock, conductor. The work is dedicated to the club. Mr. Grunn, assisted by a Navajo singer, was the assisting artist. Mr. Grunn also conducted several performances of a recent work, *Tahquitz*, in Palm Springs.

Margaret Goetz has continued her crusade in behalf of Schubert and MacDowell as far as Santa Barbara and Riverside, and has also appeared in one of her pictured programs dealing with the life of Schubert at the State University of California. Miss Goetz' recent series at the Biltmore were notable for their content, structure and the wide interest they aroused. Additional data for her January MacDowell programs has been received from Mrs. MacDowell.

The Philharmonic Orchestra's Sunday afternoon popular concert on Dec. 2 introduced Blythe Taylor Burns, soprano, as soloist, singing *Depuis le jour from Louise*, and Mozart's *Alla luita*. Miss Burns has a voice of lovely texture and sings with commendable skill and finish.

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Wagner Given Splendid Presentation in Chicago

Frieda Leider Makes Debut

By Albert Goldberg

CHICAGO, Dec. 19.—Die Walkure, the Chicago Civic Opera Company's second Wagnerian offering of the season, was given at the matinee of Dec. 8. It was one of those well planned and well cast performances that hold attention. For the planning tribute must be paid to Giorgio Polacco, who delivered one of the most sympathetic and beautifully proportioned readings of the score that can be imagined.

Although the cast was so well balanced as to deserve the abused term "ensemble," interest centered in Frieda Leider, who made her American debut as Brünnhilde. It was evident at once that we were in the presence of an authoritative and gifted artist. The opening Cry was enunciated with splendid power and style. The apostrophe to Siegmund was a strikingly beautiful moment, delivered with a tone of lovely quality and an intense and communicative feeling for its lofty poetry. The scenes with Wotan were in accord with tradition while remaining broad in scope and deeply sympathetic.

An Attractive Sieglinde

Eva Turner was the Sieglinde and for about the first time in our experience gained for this character the attention and sympathy that is its due, but that it seldom receives. Her singing was of noteworthy character.

Maria Olszewska was the Fricka and again gave proof of her prowess as a Wagnerian singer.

The Siegmund was the reliable Forrest Lamont, and Edouard Cotreuil sang the role of Hunding.

Wotan fell to the lot of Alexander Kipnis, not a new assignment, since he sang it on this stage several seasons ago. Especially in the Abschied did he rise to notable heights.

The group of Valkyries was sung by Ilma Bayle, Irene Pavloska, Alice D'Hermanoy, Maria Claessens, Clara Platt, Coe Glade, Ada Paggi, and Constance Eberhart.

Reviving Don Giovanni

Don Giovanni, revived so brilliantly two seasons ago, was recalled from the warehouse where it reposed all of last year, on Dec. 12.

Difficult as is Mozart's masterpiece to present, the work of all participants was on a high level. Mme. Leider was the Donna Anna, and impressed because of her mastery of all technical details, a fine tonal quality, and the soundest of musicianship. Edith Mason sang Zerlina's music exquisitely. Her characterization, moreover, had youthful charm.

Hilda Burke made a surprising record with the difficult assignment of Donna Elvira. Her voice seemed deeper in body than on any previous appearance, and the general authority with which she disposed of her task were of the most admirable sort.

Among the Men

Vanni-Marcoux assumed the title role, which affords him ample opportunity for the display of his powers of characterization. Of Aito Schipa's flair for the Mozart style little need be said. The audience said it with vast applause. Mr. Kipnis was a new Leporello, and although as pure singing it was of high rating, the effect generally savored too much of the grand manner and too little of the comic spirit. Vittorio Trevisan was the Masetto, one of his unique masterpieces of portraiture. If Chase Baromeo did not stand forth more prominently it was only because of the

extreme brevity of his role, Il Comendatore. Mr. Polacco conducted.

Restoring Lakme

Lakme was given the first performance in several seasons on Dec. 9. Alice Mock revealed her abilities in quite the best light she has shown since her debut. It was coloratura singing of definitely the first rank. The tone was at all times of an ingratiating lustre, even in the display passages.

Mr. Schipa always makes one his greatest successes at Gerald. Mr. Cotreuil was a vehement and sonorous Nilakantha, and Jose Mojica a sinister Hadji. Desire Defrere sang well but deserves to be disciplined for his unceasing efforts to attract attention to himself. Pavloska added a lovely lower third to the duets with Miss Mock,



Alexander Kipnis, who rose to heights as Wotan.

vouching her sound musicianship in so doing.

Also helpful to the cause of Delibes' pretty work was Charles Lauwers, who considerably distinguished himself in one of the few opportunities he ever gets to wave a baton at the Auditorium.

The ballet, headed by Maria Yurieva and Vechslav Swoboda, was roundly applauded for some good but conventional dancing in the second act.

Cheers and Hisses

The Chicago Symphony Orchestra, Frederick Stock conducting, had Gertrude Kappel, as soprano soloist in Orchestra Hall, Dec. 7 and 8. The program was as follows:

Le Camp de Pompée, Nuit Au Palais de la Reine (from Antoine et Cléopâtre), Schmitt, Fables, Ferrould; Suite for Orchestra, No. 2, Milhaud; Scene and Aria, Ozean Du Ungeheuer, from Oberon, Weber, Mme. Kappel; Die Walküre, Wagner, Introduction to Act II, Ride of the Valkyries; Götterdämmerung, Wagner; Siegfried's Apostrophe to Brünnhilde, Siegfried's Death Music, Brünnhilde's Immolation, solo: Mme. Kappel.

For one of the rare times in recent history Mr. Stock offered his patrons a fairly extensive resumé of contemporary activity in music. Some of the customers found it indigestible to the point of hissing; others, this reporter included, applauded both the music and the playing, although to be strictly truthful, perhaps some of our applause was meant to encourage Mr. Stock in the line of progressiveness.

But if the first half of the program found dissenters, all could agree on the superb Wagner playing of the latter

Bayreuth Performances Are Recorded

RUMORS ABOUT NEW Bayreuth recordings have been rampant since last summer. Now comes absolute news. In the current issue of the Gramophone appears an advertisement—"A new Columbia work of high significance—Wagner's great music-drama, Tristan and Isolde, act by act, recorded in complete form during the 1928 Bayreuth Festival. Full details will be available immediately."

half. Mme. Kappel made her first Chicago appearance, impressing in both the Wagner and the Weber by her authoritative musicianship and the fine quality of her voice. Her account of the Brünnhilde music carried a genuine thrill.

De Lamarter Conducts

The Chicago Symphony Orchestra, Eric De Lamarter, conducting and with Remo Bolognini as violin soloist gave the following program in Orchestra Hall, Dec. 11:

Overture, Le Carnaval Roumain, Berlioz; Chausson's Symphony in B flat Major; Concerto for Violin, No. 22, Viotti, and Capriccio Espagnol, Rimsky-Korsakoff.

Having been allotted a well earned mid-season vacation, Mr. Stock turned his baton over to his able assistant Mr. De Lamarter for the five concerts of the week. It was rather curious that Mr. De Lamarter chose to play the same symphony that he did last year on a similar occasion, yet that in no way detracted from the efficiency and gracefulness of his reading. He is an able conductor, and the entire orchestral section of the program testified to that fact.

Mr. Bolognini, who sits at the first stand with Concertmaster Gordon, chose, or was assigned, a concerto which is not the most entertaining morsel in the world, yet it well suited Mr. Bolognini's clean cut, sharply defined style.

HAVE FULL CALENDARS

American Conservatory Musicians Active

CHICAGO.—Musicians of the American Conservatory are engaged along many lines:

Advanced students of Ethel Lyon appeared in a concerto program in the Conservatory Studio, Kimball Hall, on Sunday afternoon, Nov. 25.

Harold Reeve, pianist of the faculty, was soloist at the Austin Women's Club on Nov. 26.

J. L. Yule, who was enrolled in the Conservatory summer course in class piano methods, has organized piano classes, Oxford Course, in the public schools in Guelph, Ontario.

Blanche Leigh, public school music department, is supervisor of music in the public schools in Clinton, Iowa.

L. Roubidoux, violinist, a former student of Herbert Butler, is a member of the faculty in the University of Idaho.

Mrs. W. J. Fenton, alumna of the Conservatory, is head of the voice department in Hope College.

Lillian Johnson, pupil of Gertrude Bailey, is organist in the Lutheran Church, Park Ridge, Ill.

Winifred C. Goodman, soprano, and Elizabeth Wilkin, contralto, pupils of Karleton Hackett, have been engaged to sing at Temple K. A. M.

Louise Winter, soprano, gave the Etude Hour program over WLS on Nov. 20.

Recent engagements of Kenneth Fiske, violinist of the faculty, included a concert in the First Methodist Church of Oak Park, a joint musicale with Gloria Burch Fiske at the Sheridan Plaza Hotel and a musicale in the First Presbyterian Church at Evanston.

WINDSOR, CONN.—The glee clubs of the Chaffee School for Girls and the Zoomis School for boys have given a joint concert.

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Concert Hall Will Be Foster Memorial

PITTSBURGH, Dec. 19.—The Tuesday Musical Club announces plans for a new memorial to Stephen Collins Foster, and will conduct a drive for funds in April. Foster memorials already established in Pittsburgh, his native city, are a monument in Highland Park and the old homestead on Penn Avenue. The new memorial is to take the form of a concert hall, and it is estimated that \$500,000 will be required to complete the task. The hall will be erected in the civic center in the Schenley Farms district, adjoining the University of Pittsburgh, Syria Mosque, Memorial Hall and other notable buildings. The president of the Tuesday Musical Club is Mrs. Will Earhart. W. E. B.

PUPILS PLAY SCHUBERT Kansas City Program Is Well Presented

KANSAS CITY, MO.—N. DeRubertis, director of the Kansas City Orchestral Training School, presented sixty-five finely disciplined students, forming the school's major orchestra in a Schubert program on Nov. 19. Mrs. Raymond Havens' rich contralto voice was good to hear in Gretchen am Spinnrade and Die Allmacht. The orchestral accompaniments, arranged by Mr. DeRubertis, were effective. Charles S. Skilton, of the fine arts department of Kansas University, spoke.

The Kansas City Musical Club recently presented Walter Ehrmann, tenor, as guest artist.

Jennie Shopmaker, pianist of the Jeannette B. Case studio, and Ruth Silbert, contralto, pupil of Ella Schutte Clark, were heard in the Hotel Bellerive, Nov. 15. Elsa Schutte accompanied Miss Gilbert.

B. L.

Tribute Paid to Three Decades of Musical Achievement

*Dr. Wolle and Bach Choir Given
Homage by Citizens*

By H. T. Craven

BETHLEHEM, PA., Dec. 19.—Tribute to three decades of distinguished and distinctive musical achievement, was paid on Dec. 4 to the Bach Choir and its scholarly and inspiring leader, Dr. J. Fred Wolle, by the triune communities of Easton, Allentown and the Bethlehems. The testimonial took the form of a special program including musical numbers and addresses, presented in the auditorium of the Liberty High School.

The "trentennial" committee was composed of Mayor J. M. Yeakle of Bethlehem, the heads of the local Rotary, Lions, Monarch, Quota, Kiwanis and Exchange clubs and the Chamber of Commerce. Addresses were made by Mayor Yeakle, by Mayor Malcolm Gross of Allentown, by Mayor Samuel S. Horn of Easton and by Dr. Charles Grosvenor Osgood, of the English department of Princeton University.

The musical features included three Rachmaninoff preludes and Cyril Scott's Danse Negre, played by Ruth Becker; Grieg's In Kahne and the Aubade from Le Roi d'Ys, sung by Nicholas Douty, the Philadelphia tenor, long a soloist in the Bach festivals, the Prelude Minuet and Gigue from Bach's Partita in B flat, the Ro-

mance from Schumann's Sonata, Op. II, and a Debussy toccata, played by Earle Laros, pianist; Bach's My Heart Ever Faithful and Ei wie schmeckt der Kaffee susse, from the Kaffee Cantata, sung by Mildred Faas, the Philadelphia soprano, also with a record as a Festival soloist; an Arensky valse played by Mr. Laros and Miss Becker; and selections by the Moravian College Orchestra.

A Musical Empire

The choir under Dr. Wolle may be said to cover in its inspiring annals the whole period of the Bach renaissance, so far as this country is concerned. The indefatigable conductor and founder of the chorus ranks unqualifiedly as the pioneer in building up this musical empire of which Bethlehem has been, and continues to be the capital. Nowhere in America is the great B Minor Mass given with such impressive effect and under such ideal conditions as in the annual festival, ungrudgingly recognized as of national musical importance.

The festival has been held here every spring since 1898, with the exception of those years, 1905 to 1911, inclusive, when Dr. Wolle filled the chair of music at the University of California and one season in which he was ill. Charles M. Schwab backed the enterprise financially when performances were resumed in 1912, but the budgetary responsibilities are now divided among more than 200 guarantors throughout the country.

Choir Members Attend

More than 300 members of the choir attended the reception and concert and there was also present a group of seven artists and music lovers, consistently identified with the choir from the start. They are Mr. and Mrs. Ralph H. Hillman of Buffalo, Miss Lucy A. Brickenstein of Washington, Miss Annie M. Reinhard, Mrs. George Halliwell, Miss Annie Taylor and Howard J. Wiegner of Bethlehem. These were members of the original chorus dating back to Dec. 5, 1898, when Dr. Wolle, with the late Mrs. W. E. Dorster, formed the Bach choir of eighty voices. Two years later the Mass in B minor was produced in its entirety for the first time in America.

Edgar T. Shields, organist and choir-master of the Packer Memorial Church, Bethlehem, fostered the Bach ideals during Dr. Wolle's "exile" in California, by organizing and developing the Bethlehem Choral Society. The choir has made very few appearances outside its now classic territory by the banks of the Lehigh. It has sung at various times in New York, Philadelphia, Hershey, Pa., Ocean Grove, Washington and Princeton.

Originally the festivals were held in the Moravian Church, but since 1912 the larger seating capacity of the Packer Memorial at Lehigh University has been utilized to accommodate the crowds attending a musical event unmatched in harmony of ideals, environment and achievement in the wide domain of American musical undertakings. In mid-May, Bach and Bethlehem have become synonymous terms.

Virtuoso of Guitar



Pasquale Tarraffo

ONE of the most interesting debuts of foreign artists is that of Pasquale Tarraffo, virtuoso of the guitar, who will make his first appearance in the United States, Sunday evening Dec. 23 at the Gallo Theatre, New York.

Tarraffo has been concertizing for the past two years in South America, where his successes led to his engagement for American appearances by Messrs. Burke and Stegner, theatrical and concert managers of New York and Milan. Following his New York debut, Tarraffo will be heard in Philadelphia to be followed by two additional New York recitals.

The guitar used by Tarraffo has excited much interest wherever he has

played. It is a huge instrument supported by a stand and has fourteen strings instead of the usual six, eight free bass cords having been added, a species of appendix enlarging the so called harmonical case from normal.

Tarraffo has been a standpatter for the classic repertoire, but has lately developed a flair for the modern composers and several of them will be included in his inaugural program. A feature of his first program will be a march dedicated to President-elect Herbert Hoover entitled Prosperity March, a composition of his own. Other interesting programmed numbers are the overture of Bellini's Norma and the fantasy from La Gheisha.

The Battle of Carnegie

An Open Letter to the Editor —and an Answer

TO THE EDITOR OF MUSICAL AMERICA:

I went through a harrowing experience last night at Carnegie Hall on which some action should be taken.

I was on line outside the building at a little after seven o'clock. There were a good many ahead of me, but a great many more came after me. At what I suppose was seven-thirty the first door was opened. There was an immediate stampede and a tangled mass of people tried to force their way through the door. I braced myself as well as I could against the pushing line in back of me, but before I reached the steps the second door was opened and someone said, "Come in this door." Supposing that to accommodate the crowd the second window was selling standing room temporarily, and that a second line was being formed inside, I, with several others, went in the second door. When we reached the space before the ticket windows we were stopped by a small dark man with a moustache who told us to get on line. As there was nothing to be seen but a milling mass of people I asked him where the line was, being perfectly willing to wait my turn in a quiet and orderly way. He replied by asking me what door I had come in. I told him and his next remark was, "Get back on the street."

"Back on the Street"

"Naturally I protested against such injustice and explained that someone had opened that door and let us in. He would say nothing but, "Get back on the street," which in itself is, to say the least, not exactly a polite phrase.

Seeing that there was no hope of getting to the ticket window I did "get back on the street" and waited till the crowd had thinned out a bit before going back inside. When I returned the standing room was all sold out. I tried to find the individual who had opened the second door, but of course he had not been man enough to admit a mistake and try to correct it, but had completely disappeared.

After this experience I was in no mood to hear music in any case and so I went home.

Waited Two Years

But there were others who met sadder fates than mine. A young man who stood near me told me with tears in his eyes that he had waited two years to hear this Brahms Concerto. He had been on line at ten minutes to seven, had come in the first door as he should, but had been moved by the rude attendant until he had become mingled with those who came in the second door, and then treated to the same bullying command of "Get back on the street," in spite of his protestations that he had come in the first door.

A young lady told me that she had come all the way from Poughkeepsie to hear the concert and she had met a fate the same as mine.

The young man I mentioned stayed in the lobby all during the sale of standing room and told me that he didn't believe more than fifty admissions had been sold, which would seem to indicate that standing room is being sold outside of the box office, as the standing room capacity of Carnegie Hall is certainly a good many more than fifty people.

Proof of Devotion

The whole thing was an unspeakable fiasco and one of the most thorough exhibitions of bad management and indifference I have ever seen. The people

who care enough about music to stand half an hour or more on a cold pavement to pay for the privilege of again standing through a concert are entitled to decent consideration—are entitled to every consideration. They have fine instincts and will behave decently if they are treated decently. They do not need to be bullied by policemen and attendants. They would be willing, I know, to submit to being numbered like convicts if it could bring order out of such chaos as existed last night.

I know that this letter will probably have no result but I feel that such a force of public opinion should be directed against abuses of this sort that eventually they will be wined out, and I hope that my small voice may be but one in a huge chorus that will finally drown out such cries as, "Get back on the street."

Very truly yours,

ELEANOR TREACY,

335 East 17th Street.

December 18, 1928.

Miss Eleanor Treacy

335 East 17th Street

New York, N. Y.

Dear Miss Treacy:—

If I acknowledge your letter through the columns of MUSICAL AMERICA rather than through the United States Mail, it is only because I think that your communication is of more than private interest. I am afraid I can be of little assistance to you beyond expressing my profound sympathy with your plight which, in my belief, is that of thousands of others. The root of the trouble, of course, is the fact that the personnel of Carnegie Hall is employed, not by any orchestra or responsible concert manager, but by the corporation that owns the building. If the protests of indignant concert goers had any weight with these gentlemen, the conditions of which you complain would, I am sure, have been remedied long ago; for they are certainly of no recent standing.

In the course of my critical work, I have been a more or less constant visitor, not only to every concert hall on New York City, but to most of the theatres; and to the best of my belief, Carnegie Hall is in a class by itself as regards the rudeness, stupidity, and bureaucratic arrogance of its personnel.

Very truly yours,

DEEMS TAYLOR,

Editor.

103 CLUBS FEDERATED IN TEXAS

GALVESTON, Tex.—A convention of the fourth district, State Federation of Music Clubs, was attended by delegates from state junior and juvenile clubs. Mrs. Julian Wells of Houston, president, reported that 103 music clubs had been federated. Seventy-seven of these being junior and juvenile. Thus the fourth district won the cup and \$25 offered by Mrs. J. O. Montrief of Fort Worth, first vice-president of the state organization. Mrs. E. G. Godard, state chairman and organizer of junior and juvenile clubs, offers a similar prize for next year. Audrey Levy of Galveston was awarded the federation pin presented by Mrs. Godard.

Officers elected were: Mrs. W. J. Smith of Galveston, president; Mrs. Marie Currie, Houston, vice-president; Mrs. A. M. McKabe, La Porte, treasurer; Mrs. C. E. Yates, Port Arthur, recording-secretary, and Mrs. Fred Blanchette, Beaumont, parliamentarian.

H. F.

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Brahms Bugaboo Dispelled

PORTLAND, Ore., Dec. 18.—In general, it takes immaculate musicianship to lead a Brahms symphony. In Portland, it takes something else—courage. Gradually dispelling the bugaboo, long implanted in the consciousness of the local symphony clientele, that Brahms is essentially tiresome, Willem van Hoogstraten staged the local premiere of the Third Symphony in the Public Auditorium on Dec. 3. This was the third of the Portland Symphony Orchestra's evening symphony concerts. Hans Kindler, the tall Dutchman who plays a bright red 'cello, was the solo artist.

Drawn by Kindler

Mr. Kindler was the box office attraction for this concert; and as such he was a brilliant success. So it was inevitable (except for late comers) that close to 3,000 people were present for the main event—namely, the Brahms performance. This premiere, though belated, definitely entitled the local musical sophisticates to the claim: "I have heard all the Brahms symphonies."

Mr. Kindler played Tchaikovsky's thirty-third opus, the Variations on a Rococo Theme. In contrast to a remarkable reading of the symphony and what Mr. Kindler readily conceded to be a splendid accompaniment to the *tema con variazioni*, Mr. van Hoogstraten let the remainder of the program slide off into a rather shabby climax, consisting of nondescript performances of Finlandia and the Second Hungarian Rhapsody.

Alsen's Local Debut

Elsa Alsen, who appeared here Nov. 26, was something of a disappointment. Her lieder at times threatened to become leider; though her rendition of Isoldes Liebstd was magnificent. She appeared under the Steers & Coman banner, and was a newcomer.

The Monday Musical Club Chorus, under P. A. Ten Haaf, gave its annual Thanksgiving program Nov. 25.

DAVID L. PIPER

SINGING MESSIAH

Handel's Messiah was scheduled for performance by the choir of Union Theological Seminary, New York, on Sunday evening, Dec. 16, under the direction of Clarence Dickinson, with Hugh Porter as associate director, and Esther Nelson, Nevada Van der Veer, Judson House and Alexander Kisselburg as soloists.

SCHOOL CLUBS COMBINE

MERIDEN, CONN. — The combined choral clubs and orchestras of the ninth grades of the Jefferson and Lincoln Junior high schools gave a public concert recently.

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Jazzbo on Montparnasse

By Irving Weil

(Continued from page 7)

concerts the peculiarly engaging and vital experiences they have been and still are.

But there is something else, it seems to us, that touches more closely the heart of their achievement and that is likely to remain as a striking legacy after they shall, unfortunately, have gone into retirement. This is nothing less than the establishment of a new tradition hereabouts for the performance of chamber music, a revolutionary change from what the town was formerly used to and accepted as the true gospel.

The Flonzaleys, in a word or two, substituted a Latin interpretation of music for the Teutonic idea of the thing which had preceded them; that is to say, an aristocratic viewpoint, insistent upon the melos, and of fluent and elastic quality in its nicely selective emphasis whether of grace or elegance or virility.

Every quartet that comes to New York, or arises here is now inevitably measured against the special kind of playing that the Flonzaleys have implanted. It is a priceless bequest and one can only hope that its life as a tradition will be enduring.

It was never more vital than at the concert the Quartet gave last Saturday in the Town Hall—the first extra concert in thirteen years, if our records have the matter straight, to break an otherwise invariable rule. Thirteen years ago, the Flonzaleys introduced Arnold Schönberg's then abstruse quartet in D minor, his opus 7, and it was believed that only a special kind of audience could make anything of it. Now, doubtless, it would be far less difficult, for everyone has grown used to many strange things in the meantime—although not to this particular quartet, for neither the Flonzaleys nor anybody else has played it since. However, on Saturday, there was nothing unusual about either the audience or the music. The one packed the hall and the other included two of the Bs and Ernest Bloch, to make it an uncustomary three.

The Bloch representation was unfamiliar if not wholly new and although it was of the modernist stripe,

it was neither abstruse nor difficult. It consisted of a group of pieces for the string quartet called Three Landscapes and another piece called Night. The Landscapes were sub-titled North, Alpine and Tongatabou. We believe the Flonzaleys played them all in the spring of 1924 and they are, indeed, in Mr. Bloch's more recent manner—a style marked by much greater simplicity and directness and much less gloom than stamps his older music.

It occurs to us that the Landscapes, or at any rate two of them, may in some way be much the same as the pieces once named In the Mountains (also for string quartet) and that Night may be a rearrangement of the Nuit érotique, for 'cello and piano—or perhaps the latter is the other way round.

The Landscapes are thumbnail affairs, obviously doing what they are intended to. That called North is a flick of atmospheric harmony in two tints, this one suggesting the majesty of the high uplands and the other, in strange but apt chord combinations, the cold glitter of the perennial snows. The Alpine view is more of a close-up, and is patently peopled with the yodlers of the countryside, for their mountain song becomes all but vocal for a moment. Tongatabou may have had either New Orleans or Africa behind it—which, would of course make little difference, since the one derives largely from the other in any case.

The item, Night, rather longer than the Landscapes, was as harmonically obvious as they, but it held more substance. All four were manifestly the assured workmanship of the skilled musician who always knew precisely how to make his point—not a tremendously important one but well worth giving ear to, more especially by reason of the beautiful way in which it was presented by the Flonzaleys.

The older two Bs of the program were Beethoven and Brahms—the B flat quartet of the one (the sixth of the group in opus 18) and the piano quintet of the other which was given a stirring performance with Harold Bauer as fellow conspirator to bring out all its romantic significance.

Notes of Chicago Musicians

CHICAGO.—C. Gordon Wedertz, member of the organ and piano faculty of the Chicago Musical College, was music director at the Elk's memorial services in the Great Northern Theatre, Sunday, Dec. 2. For the past twenty years Mr. Wedertz has officiated in this capacity at all Elk's memorial services in Chicago.

Mr. Wedertz has resumed his organ concerts at Sinai Temple every Monday evening in connection with a lecture course. He also gives Sunday afternoon programs at Medinah Temple under the auspices of the Shriners.

Katharine Kimmel, who graduated in organ from the college last June under Mr. Wedertz, is organist at the Episcopal Church, Nebraska City, Neb. Florence Hobbs, also his pupil, is organist at the Campbell Park Presbyterian Church, Chicago.

Hugh McEdwards, pianist, pupil of Lillian Powers, is choirmaster at St. Alban's, Sycamore, Ill.

Carrol Van Buskirk, scholarship pupil of Rudolph Ganz, is in charge of the music at the Ogden Park Methodist Church.

Kathleen Powell, contralto, pupil of

Herbert Witherspoon, was soloist at the Thanksgiving service at Ogden Park Methodist Church.

Lillian Gaede, coaching pupil of Troy Sanders, of the college's piano faculty, is on an extended tour with Publix Theatres. Joe Robinson, also a piano pupil of Troy Sanders, is on a concert tour through the south. Madeline Seymour, soprano and George Kalmus, pianist, a Sanders pupil, gave a joint recital in the College, Dec. 2.

Linda Sool, violinist, pupil of Leon Sametini, and Gertrude Towbin, member of the piano faculty, gave a concert at the Hamilton Park Women's Club, Nov. 27.

Faye Crowell, contralto, pupil of Isaac Van Grove, has been soloist at the Uptown Theatre.

Mitchell Cowan, baritone pupil of Herbert Witherspoon, appeared in recital at the Statler Hotel, Detroit, on Thanksgiving evening.

Lowell West, baritone pupil of Graham Reed, accompanied by Virginia Bivens, pianist, pupil of Moissaye Boguslawski, appeared in recital at the Auditorium Hotel, Nov. 25.

Singer Wins Over Illness

*Alsen Bravely Gives
Coast Program*

SAN FRANCISCO, Dec. 18.—Elsa Alsen sang for Selby Oppenheimer's concert series subscribers in Dreamland Auditorium on Dec. 6. Suffering from a severe cold and effects of the "flu", she bravely struggled through a program by Schubert, Jacobi, Hanning, Edwards, La Forge, Wolf, Bertelin, Marcel-Bertrand, Albert Bertelin, de Falla and Dvorak and succeeded in indicating what she might have done had she been in good voice. Claire Mellonino was the accompanist.

Hempel and Hertz

The most satisfying singing we have heard in a long time was that done by Frieda Hempel as guest artist with the San Francisco Symphony at the third of the municipal concerts. Her Ernani involami from Ernani was a gem. Beautiful tone quality and facile production combined with Hempel's interpretive artistry to make her work remarkable. An aria from The Marriage of Figaro work was another offering. Would there had been more?

The orchestra played the Dvorak New World and Respighi's Pines of Rome in its usual excellent manner, Alfred Hertz conducting.

The third of the series of Saturday night orchestral "pops" brought a typical Hertz program to a delighted audience. It comprised works by Massenet, Bizet, Liszt, Luigini, Tchaikovsky and Wagner.

Negro Singer's Recital

Orchid Laverne Porter, soprano, sang an ambitious program in Scottish Rite Auditorium before an interested audience. Miss Porter is a negro with a pleasing personality and good taste in the choice of her material. It is not surprising that her group of spirituals was more satisfying than songs by Strauss, Wolf, Paradise, Puccini, Godard and Hageman. Miss Porter is an ambitious student, and her work shows promise. Madame Van Loben Sels was accompanist and assisting soloist.

The Pacific Musical Society planned to honor Alice Gentle with a tea in the Fairmont Hotel last week, but illness prevented her from attending. Emma Mirevitch, Yanesse Olson, and Raymond White, were the artists of the day. Grace Campbell, president, was in charge.

MARJORY M. FISHER.

IN PASADENA

The first of a series of symphony concerts being presented under the auspices of the music department of the Pasadena (Cal.) city schools was given in the Raymond Theatre in that city, on Nov. 19, under the direction of John Henry Lyons, director of musical education. The orchestra was recruited from the ranks of the Los Angeles Philharmonic Orchestra. An all-Schubert program was presented, prefaced by explanatory remarks by Mr. Lyons.

MRS. BURDETTE DIES

WASHINGTON, Dec. 19.—Mamie Morrice Burdette, pianist, who played with the United States Marine Band under John P. Sousa when she was but eight years old, died on Dec. 12. Born in Washington, Mrs. Burdette studied under Drs. Bischoff and Jeanette Thurber. She was a former officer of the Rubinstein Club here. A. T. M.

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... the composer set out with a tremendous purpose in mind, and though he did not quite accomplish it, he made a gallant and even imposing gesture.

The composition is the creation of a gifted composer who is a master of the technics of his craft. It glows with color. It gleams with eager and volatile glimpses into the past, the present and the future.—*W. J. Henderson, The Sun.*

The symphony reveals some magnificent pages. The beginning is simple and peculiarly impressive. There are pages of sweep and grandeur in the opening movement. . . . There are powerful pages, technically, dramatically in the battle music. But the most individual pages, in expression and effect, are those in which Bloch the prophet curses the crassness and materialism of certain phases of present American life. . . .

What we know is that an important contribution has been made by a great composer to the literature of American music.—*Olin Downes, The Times.*

From a first hearing I should say that the eminent Swiss-American composer has carried out his epic intention admirably. . . .

Mr. Damrosch wound up with George Gershwin's "American in Paris," a low intruder, I thought, in Mr. Bloch's epic world.—*Samuel Chotzinoff, The World.*

When Mr. Bloch spoke in his own person, as interpreter and seer, his music winged aloft with an Old Testament passion and sincerity which almost disguised the sentimental chauvinism of his emotions.—*Richard Stokes, The Evening World.*

Musical America, the publication which awarded the \$3,000 prize to Ernest Bloch, may feel content. It has succeeded in bringing forth a masterpiece through its contest. . . . as far as humanity is concerned this score will outstrip anything written in this country to reconcile the people in their climb to the classics.—*Charles D. Isaacson, Morning Telegraph.*

This new America exhibits little of the harmonic radicalism that has characterized certain other works by Mr. Bloch, and in texture it is so simple, in procedure so naively unmistakable, that one has no hesitation in predicting for it a brilliant future in the movie houses as soon as it has been coupled with an appropriate scenario.—*Pitts Sanborn, The Telegram.*

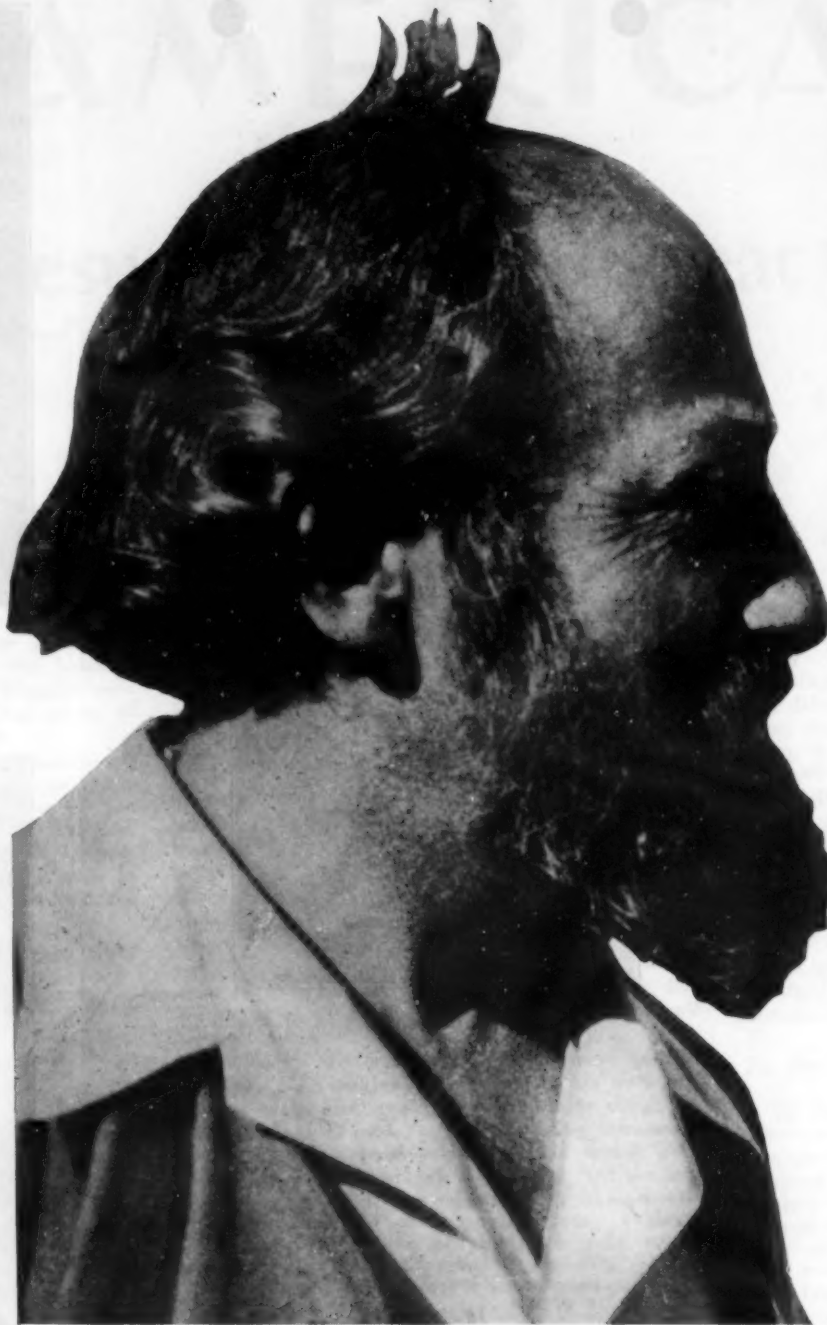
BOSTON

Not one of Mr. Bloch's major pieces comes off tamely; his trifles strike sparks. Before nothing that he writes may even casual hearers sit indifferent.

From this two fold Bloch proceeds America, an Epic Rhapsody—to risk a superlative, the most remarkable prize piece that a composer has yet written.—*H. T. Parker, The Transcript.*

Is it not probable that Mr. Bloch in his fervent appreciation of this country, in his love of its past history, and his commendable hope for its future, undertook a task that no one could accomplish and remain a musician?—*Philip Hale, The Herald.*

With the expected mastery and craftsmanship Bloch has marshalled this material. . . . Now and then his music rises to genuine eloquence especially in the exalted close of the first section.—*Warren Storey Smith, The Post.*



CHICAGO

Telegram to Musical America: Bloch's America outstanding success. Congratulations. (Signed) Frederick Stock.

There can be no question that the competition directed attention to a work of very musicianly quality, of importance and interest, or that the work fully deserves such prominence as the competition has brought it.—*Eugene Stinson, The Daily Journal.*

No one hearing this unusual composition will question the decision of the judges. It is great theater. Often it is great music. It is nobly conceived, a paean of patriotic feeling. It is executed with a mastery of every resource of the modern composer. Its orchestra is gorgeous. Its harmonies are splendidly imaginative. It is a vast and mighty tonal canvas, full of color, of light, of moods boldly and subtly contrasted.—*Glenn Dillard Gunn, Herald Examiner.*

For he has written a fine thing, in some ways an uncommonly fine thing.—*Edward Moore, Chicago Daily Tribune.*

It remained for a Swiss-Hebrew, Ernest Bloch, to capture in a mea-

sure, at least, the melodic meaning of our civilization, and to transfer it to actual sound a creation of such genuine beauty and intelligence that no one will disagree with me when I call it Bloch's masterpiece.—*H. (Hattie) Devries, Evening American.*

It was a sincere effort and while of uneven value, at least on a first hearing, very interesting and with episodes of striking character.—*Karleton Hackett, Evening Post.*

CINCINNATI

Ernest Bloch's prize winning composition "America" proved to be a real sensation. . . . It was a splendid climax to an interesting concert.—*Lillian Tyler Plogstedt, The Post.*

It was literally one of the most breath taking moments in Cincinnati's musical history. Words cannot describe the terrific cumulation of effect, as Bloch literally tore his symphony to pieces and then rebuilt it, step by step, mounting to the tremendous finale.—*Robert Aura Smith, Commercial Tribune.*

To assert that "America" is an orchestral masterpiece would be exaggeration. To proclaim it a fine com-

position in form and style, essentially patriotic, is the plain unvarnished truth. . . . Bloch's "America" expresses the ideals of the New World as they have not been expressed in music before.—*William Smith Goldenburg, The Enquirer.*

Cincinnati, Dec. 21 (By telegraph to Musical America)—An audience which packed Music Hall tonight broke into unrestrained cheers and applause before the choral finale of Bloch's "America" was ended. Whole sections of the house were standing before the conclusion of the work's first performance, by the Cincinnati Symphony under Fritz Reiner.

The audience was typically Cincinnati, and under ordinary circumstances might have been enthusiastic with restraint. Bloch's music, however, broke down all reserve. In the corridors of the hall this evening it was unanimously agreed that the work deserves repetition at the earliest possible opportunity.

The orchestra was in superb form, and under Mr. Reiner's really inspired baton, played with a perfection and spirit that has not often been equalled. Two choruses were used in the finale—The Mothersingers were on the stage, and to the rear of the hall in the upper balcony was a choir of a thousand high school students. It was when Mr. Reiner turned his back on the stage and brought in the children's voices that the tension snapped and the emotions of the audience were given full and unashamed play.—*Samuel T. Wilson.*

PHILADELPHIA

Mr. Bloch's "epic rhapsody" won him \$3,000 by unanimous decision of a board of distinguished judges over 92 competitive compositions. This writer will give his complimentary copy (provided one is sent in appreciation of this tribute) for the sum of three cents.—*Linton Martin, The Inquirer.*

In musical workmanship and details of orchestration Mr. Bloch's "America" must rank high.—*Samuel L. Laciard, Public Ledger.*

SAN FRANCISCO

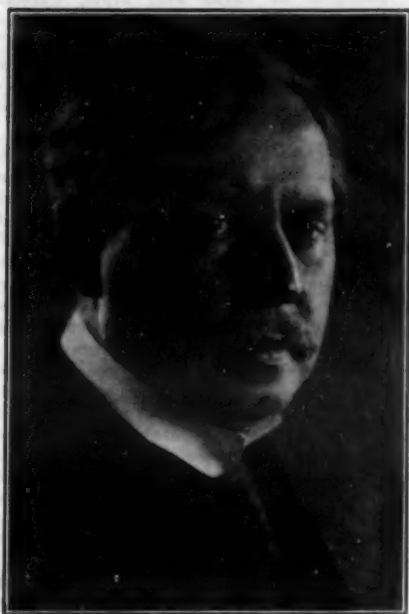
Honoring a prophet in his own city, 10,000 persons packed the Civic Auditorium last night to hear the first performance of Ernest Bloch's epic rhapsody, "America." They were themselves honored in hearing the greatest symphonic work thus far written in the country.—*Alexander Fried, San Francisco Chronicle.*

Ten thousand San Franciscans heard Ernest Bloch's epic "America" played last night by the San Francisco Symphony Orchestra. And the 10,000 who heard the premiere had only praise, for the work was that of a master.—*San Francisco Bulletin.*

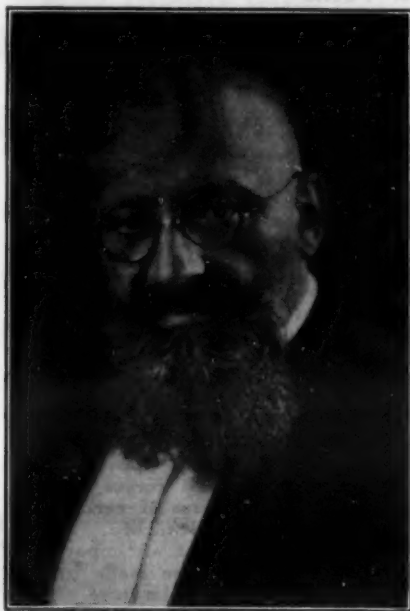
LOS ANGELES

Los Angeles, Dec. 21 (By telegraph to Musical America)—Bloch's "America" had a stirring performance by the Philharmonic Orchestra under Georg Schuevoigt before a capacity audience in the Auditorium last night. It was heard by an audience which was perceptibly moved as the prophetic call gradually resolved itself into an utterance of triumphal ecstasy, presaging the dawn of a new day. The atmospheric beginning of Bloch's work, with its strict adherence to America's historical background made a deep impression. The colorful picturization of the Sixties, aided by songs of the North and South, move a genuine spell. Some rather tedious moments in the second part were soon forgotten in the picture of the present and the vision of the future. (Continued on page 41)

Conductors of "America's" Premiere



Frederick Stock, Chicago.



Alfred Hertz, San Francisco.



Walter Damrosch, New York.



Ossip Gabrilowitsch, ~~Philadelphia~~ Detroit



Serge Koussevitzky, Boston.



Georg Schneevoght, Los Angeles.



Fritz Reiner, Cincinnati.